

Chapter 1. Theoretical introduction

1.1 Why should safety be a central issue when teaching drama?

Common to all dramatic activity is that there is ‘a focus of attention’ and no matter how well masqueraded, the public will always know that there is a person behind somewhere, and that that person will be judged is unavoidable. Chapter 12 in John Harrop’s book from 1992 is titled ‘Acting as danger and sacrifice’ here he lists how the actor and the acting profession have been regarded through history. He interprets Rousseau’s negative view of the actor ‘Putting his person on public sale’ (Ibid. p.110) through juxtaposing the acting profession with prostitution. What he refers to is probably how both sells out of their privacy.

Actors must be made to prove their talent and justify the enormity of their willingness to stand there and reveal themselves before the weight of everyone’s eye. The risk for the actor is that of being naked beneath audience gaze; not only failing in terms of talent/power to prove one’s right to be there, but in very simple terms to miss a cue, to drop a line which, suddenly, in the awful existential vacuum of silence that follows, reveals, the actor beneath, the mask, with no reason to be there and nothing to define his or her existence. (Ibid. p.111)

Dorothy Heathcote (Johnson & O’Neill, 1984) makes a very important point for teachers of drama in this context, which has to do with the difference between the actor and the student. The actor has implicitly made the contract with the audience that it is allowable for them to stare at him for good and for ill (to laugh, love, dislike and judge), as it is

part of the job and this is how they get paid, whereas ‘the student has not given that permission to anyone’. Many other reasons for the need for safety will be mentioned along with ways of dealing with them.

1.2 Risk, investment and success

Safety, in the Concise Oxford Dictionary (1995), is defined as: ‘The condition of being safe; freedom from danger or risks.’ It seems utopia to establish freedom from any danger or risks, as drama naturally involves risk-taking in one way or the other.

1.2.1 Momentary investments and success

Education is an investment and students attending school are placed within a value system, which tells them that it is their investment. The importance of this investment is found in the belief, that it is the best way for them to cope with the future. Most pupils are aware of the fact that they need to invest in their future, but what exactly the consequences of their performance in school leads to, are a bit more complicated to map. At one point or another we all stop to question the path we are following, which is simply a re-evaluation of our investment, which is a very natural and purposeful thing to do once in a while. But in order to do this evaluation we must to some extent, understand the demands and consequences of this investment. The importance of education can be a rather abstract matter, which students and even teachers sometimes lose track of. The question ‘Why is this important for me to do?’ can at times be complicated to explain, and sometimes that explanation loses to a simple investment with a more concrete goal, such as saying something funny to gain popularity among fellow students. Such investments are often, in comparison, momentarily rewarded. It is a hard competition for education in general, being up against much more concrete goals

with an easier and clearer investments. This doesn't necessarily mean that the particular student has chosen another path or lost sight of this long-term investment. All it proves that the investment in education is often put on a standby for the time being, just as when a student is not listening to the teacher because other matters are more urgent such as a visit to the toilet. Whether one investment is superior to another is not really of any significance here, but it is the notion that other investments might take over temporarily, a fact that all teachers should recognise, because the social forces in the classroom are constantly creating the need for momentary investments by both teacher and by students. Whether this notion carries even deeper meaning for the drama teacher, because the deliberate manipulation of investments is a corner stone of the art form, I cannot say. But it should however qualify the drama teacher to measure the social forces in a given environment, which is an important social expertise and it might even improve one's classroom practice.

1.2.2 From child creativity to adult risk

The teacher has in comparison with a child much more life experience than the child, but as opposed to the child as N. Damkjær (1994) says 'We (i.e. adults) are aware of our limitations' (Ibid. p.52 my own translation). He points out that personality is a more complex and unknown measure than we want it to be, and there are so many things, frightening as it may sound, that we are not in control of. The child doesn't carry around in the same awareness of one's lack of self-control due to unconscious mechanisms and the long-term consequences of such outbreak in a social forum.

H. C. Cook sees play activity as a way of freeing the imagination, so that the deepest levels of a person be brought into play (Bolton, 1998). Creative activities for these

purposes Damkjær (1994) says are easier to get children to engage in, whereas many adults and even professional actors find activities with purposes such as ‘liberty of the person’ almost patronising and often uncomfortable. In E. H. Erikson's (Jerlang, 1995) epistemology he explains ‘an existentialistic crisis’, which occur at the adult stage. At this age behaviour is either ‘stagnated or generative.’ The latter having to do with creativity which is closely related to productivity in ways of ‘bringing meaning to life’ supported by the ‘feeling of being needed’ - creativity should be a worth while investment. The stagnated behaviour has to do with the opposite where the purpose of any investment is out of sight and therefore creativity is unattainable. In any case creativity and freedom must have an investment beyond itself.

The above leaves the teacher with having to deal with the subconscious levels of investments as well as the conscious. Though the notion that children’s unawareness of the unconscious dangers, potentially could prove to serve the child creativity wise, it doesn’t mean that we should leave the child to explore the arts without any guidance. In opposition to the theories of self-expression in relation to drama developed in the 1950s and 1960s, have been criticised for lacking perspectives beyond creativity and not really concerned with ‘learning through the arts’ (Bolton, 1998).

1.2.3 Teaching risk-taking personally

We as teachers of educational drama believe that through roles and roleplay we can invest the students with a certain powers in a worthwhile context, from which they can draw important experiences. The work of S. Isaacs (Bolton, 1998) provided very important observations on child play from which educational drama found fundamental support. Most theories are meant to function universally and they are built on some sort

of general tendencies and statistics of people. As such in regards to the particular individual they are restricted to merely function as guidelines, their relevance is build on assumptions. A participation is a personal investment, but in drama it is ‘particularly personal’ and is, when teaching, an almost has an overriding factor to any theory.

I recognise that this dissertation in theory is merely guiding towards a broader understanding for implementing safety. It only directs attention towards generalisations and useful associations like seeing dramatic activity as ‘risk-taking’ and how to deal with drama from that perspective. Theoretically it is only magnifying existing understandings, which teachers might find useful in adjust theoretical practice to a particular group, which consists of particular individuals. This study is meant as a supplementary guideline for adjusting drama to meet the individual, as it lists the thoughts and tools available. In order to meet some universality it is lacking the personal approach (the case study). I have analysed the ways in which drama works at dealing with risk-taking and attempted to categorise these for a broader understanding of how to cope with vulnerability and maybe these notions will make Drama in Education safer and capable of including a wider range of student personalities.

Not being particularly aiming at students with special needs, the understandings here might be useful in that context (Boal, 1995). ‘Making Drama Safe’ is concerned with meeting students with a special need, which might evolve when engaging in drama, which is ‘to come to terms with the risks in drama and making risk-taking safer’.

Without classifying any particular reasons, at this point, for why this special need might occur like for instance ‘drama for students with lack of self-esteem’, the only fact

‘Making Drama Safe’ builds on is that there is a special vulnerability in drama, which deserves extra attention.

Without favouring any particular reasons for this ‘stage vulnerability’ yet, I still feel that those who come to terms with their vulnerability, through drama, have relatively more to win, as overcoming that successfully will be a success in itself.

The attractiveness of the actor has something to do with the energy needed to overcome danger, which invests the actor with power. In a very personal sense the actor ‘risks the stage’, and risk excites the audience. Part of the applause is for the success of the actor at passing through the potential pitfalls of the role. (Harrop, 1992 p.111)

As John Harrop implies above, there is ‘power’ in drama, but it is closely connected to the risks taken. The greater the risk the more potentially success is obtainable, however the failure is also just around the corner (Ibid.). What seems natural to assume is, that when beginning to work with drama, many dangers can be avoided simply by minimising the risks. On the other hand the risks can easily be enhanced. The power of drama can be used in a very negative way as Michael Fleming (1994) points out ‘Role play is used on all sorts of courses with adults often in a way guaranteed to alienate and embarrass the participants’ (Ibid. p.63). So drama can be prepared in order for the students to overcome risks and it can be used in order to let the students fail in some way. I see very little point in the latter especially if the purpose is embarrassment and ridicule. A point Heathcote & Bolton (1995) often make is that the roles of the students must be taken seriously and there can be absolutely no patronising. Being aware that the

students are faced with a great challenge demands a lot from the teacher and the teacher planning, which is what this work is very much about. Hopefully this disclosure of these concerns will clear the path for fruitful learning to take place through drama.

Chapter 2. Literary review

2.1 How to provide protection and safety for students engaging in drama

In this chapter's following sub-sections a lot of emphasis is put on the work and theories of Dorothy Heathcote. The reason is that she, through her innovative work, has added remarkably to the remedies the teacher has available in order to prepare students for entering a role and making the journey as safe and comfortable as possible. The subtitles listed below are all inspired by her work but are composed freely in order to acknowledge other contributors as well. The categorising is an attempt to gather all contributions to the notion of 'Making Drama Safe'. My own contributions are sporadic and are more or less reduced to merely linking and structuring other people's thoughts and drawing useful parallels, but hopefully that will in itself make new meaning. At times this study might seem to prove that 'Making Drama Safe is a process in it self'. At other times the study concentrates on separate strategies detached from fitting it into an all-embracing process, by focussing on 'independent ideas for implementing safety and protection', which might or might not be necessary as it depends on the given situation or environment. Thirdly it might seem that this study is simply trying to find 'ways of avoiding common examples of why the drama fails to materialise', a notion borrowed from Michael Fleming (1994). Common to all the contributions is that they are related to 'How...(insert the categories below)... can provide safety and protection for students engaging in drama'.

- How work can...
- How the use of drama conventions and techniques can...

- How teacher-in-role and respect for the students and student readiness can ...
- How careful planning and structuring can...
- How the setting of the drama can...

2.1.1 Useful Clarifications

In addition to this dissertation there is an appendix, which will be referred to quite frequently. The system is rather peculiar and deserves an explanation. When notions about safety are followed by an ^A, it means that the notion is exemplified in the drama structure in appendix A. Likewise all other references to an appendix will be done using that system.

The condition of being safe had been defined as; freedom from danger or risks', which actually does not coincide with drama at all, since the element of risk is unavoidable. However when Heathcote (1984, 1993) uses the term 'safe' she acknowledges that the students are taking risks. I have, in the context of Drama in Education, attempted a definition of the concept of safety below.

The concept of 'safety' is the recognition of unavoidable elements of risks and dangers in drama, and a concern for the students involved by making use of means available for making this risk-taking potentially more possible.

Seeing safety as either: making drama less dangerous or more comfortable’ describes this potential very well along with many other words, which are used in describing similar concerns^B.

Like wise the term ‘protection’ is also borrowed, but in this case from pioneer Gavin Bolton (1984). Throughout this work the word ‘protection’ is used frequently and I’m afraid to say in a less defined manner, however it acknowledges that it is a notion made by Bolton, who stresses:

...how important it is for teachers to realise that because drama is such a powerful tool for helping people change, as teachers we need to be very sensitive to the emotional demands we make on our students (Ibid. p. 128). (see also chapter 3)

Though Bolton emphasis with the word is in relation to the emotional/affective demands of drama, I have taken the liberty of using the term widely in the context of ‘safety’. Sometimes the word is used as a notion about ‘preventing something from happening’ but at other times the word makes the connection to the ‘concept of safety’ and in doing so it underlines that particular *mean* (element, device, notion or strategy), which we as teachers *can make use of* in ‘Making Drama Safe’. I will also argue that ‘Making Drama Safe’ is an active and demanding process but also that it is a teaching philosophy, which explains why the notion is highlighted when used.

2.2 How work can provide safety and protection for students engaging in drama

Before engaging in a dramatic activity ranging from everything from play to roleplay and from improvisation to acting out a scripted play, the work done beforehand has an important impetus for the drama to come, not just in terms of context and understanding the elements of the dramatic form, but also for 'Making Drama Safe'. O'Toole's book from 1992 highlights what is best summarised by the title *The Process of Drama*, which he defines as: 'negotiating and renegotiating the elements of dramatic form, in terms of the context and purposes of the participants' (p. 2). This process is a rather complex matter, which I do not intend to explain or simplify here, but I will use this definition to recognise and emphasise important aspects, which will amount to vital parallels in concluding the purpose of this study.

2.2.1 The 'Other'

Heathcote acknowledges the discomfort or even fear students might have of engaging in drama 'I spend a lot of time preventing classes being stared at' in the article *Signs and portents* (Johnson & O'Neill, 1984 p.162). Her invention of a mechanism, which deflects attention away from oneself she calls an 'other' ^A. As such 'an other' could be any sort of work, which calls upon attention, just as long as the work keeps the attention 'itself' occupying the students from focussing on themselves. 'Role is the most efficient other' (Ibid. p.162) is an interesting ^C, and is in fact a very clever notion and rather essential to educational drama, a point also raised in the introduction. However what I am trying to give special attention to is 'the safe way' of getting to point where roles can serve as our protection from 'ourselves' (Johnson & O'Neill, 1984).

Apart from deflecting attention the ‘other’ also serves purposes such as ‘gathering information about the role’ the students eventually are to take. Nobody, not even crazy comedians, would like to enter the podium of the International Nuclear Physics Convention unprepared. To stand in front of someone else not knowing about the context means not knowing what to say. So the work beforehand must present some sort of aim to find out what sort of knowledge they (the role) have. To further the understanding of the function of the ‘other’ David Davis (1999) proposes to ‘see the ‘other’ as a task’, which is designed for a specific purpose. The task given, should work back on the students in such way, that to meet the requirements of the task the students must actually, ‘enter the mindset of the role’ or ‘think like security guards (i.e. the role)’. Also when a teacher is evaluating the quality of 'an other', a way of doing so would be to ask oneself: ‘am I one step closer to entering the role?’ (Ibid.). Michael Fleming (1994) suggests that the teacher tries to envisage what the students will say and do, in order to test the appropriateness of a given task. As examples of ‘others’ *Signs and portents* has a list of 33 different conventions, which can function as ‘others’ (Johnson & O'Neill, 1984 p.166-167). Each of them has a relation to people and all of them slightly different. When giving them a closer look they gradually move from the person being present to more and more distant. These conventions offer a way for the students to engaging with the role within a large a range of protection offered by the ‘other’. In the one end of the spectre the role is being stared at and in the other end the role is only present through a small sign. One will sense levels of what Heathcote calls ‘absent presence’.

An ‘other’ strikes me as peculiar word to use in sentences, but I have grown accustomed to it. Other people might feel tempted to replace the word with ‘task’ because it sounds

more correct, but it doesn't emphasise the purpose of the 'other', which is to be an attention deflective mechanism while being a task. Throughout this dissertation I will therefore I use 'other' (highlighted) grammatically as a noun similar to 'task' (performing a task – performing an 'other').

2.2.2 Non-negotiables, narrowing focus and ownership

What seems to make sense when having safety as a blue line in planning drama, is to distinguish between the 'level of acting' involved and 'level of spotlight' when performing an 'other' of as Peter Slade would say 'level of projection' ^D. The attention is given to the 'other', but any attention *not* given to the 'other' in the doing, must necessarily be given to something else and so the students involved are potentially exposed. Heathcote (1993) speaks of insisting on 'non-negotiables' ^A, a task within the 'other' (task within the task), which 'must' be performed, here there is an extra demand for attention inside the demanded attention by 'other'. 'Draw a map of Edinburgh' is the first demand for attention and then the non-negotiable 'be sure to include the pup where they always have lunch, it must be there' (Ibid.).

One or several non-negotiables can be added to any of the 33 conventions in order to create safety as well as make meaning in the given context of the drama. The work that comes out of the 'other' then ends up becoming a non-negotiable fact itself. When the students have had their hands on it, it cannot be changed, there might be added to it, but not changed. It has become a fact in the fiction and is now an evidence of the virtual state, something the students have created themselves (Heathcote, 1993). Through having the students doing it, ownership of this virtual state is manifested ^A. Ownership itself is comfort in two ways, one because the students sense a progress by creating

something and two because now have some concrete knowledge about the fictitious world ('...The pub is on the corner of Bull street'). This pub everyone can safely refer to for the rest of the drama. In *Three Looms Waiting* Heathcote (1971) immediately creates a non-negotiable after the boys have picked up their guns and start talking about using bazookas. She makes it clear that they must agree that they only have ordinary guns and 'no sudden helicopters will be coming to the rescue' (constraint). Non-negotiable is again a rather peculiar use/invention of words by Heathcote^C, which has meaning in three ways. Firstly it is something, which narrows the focus in the performance of a particular 'other' and thereby deflecting the attention by adding depth. Secondly it is something, which becomes 'a fact in the fiction' which cannot be changed once we have decided it and becomes ownership. And thirdly, as a fact in the fiction, it can also serve as a constraint in the drama (see also section 2.5). All of the above are significant notions in relation to safety, and the students are gradually being taken into a fictitious world, which they are defining themselves. Altogether it should make it more comfortable and easier for the students to submit and accept the dramatic form.

The significant thing about the 33 conventions by Heathcote is that they represent 'non acting others'^A. Because all of them are examples of a role being, what she refers to as 'absently present' in the '*virtual time now*' when that 'other' is being worked on. Clearly the 'non acting' is to be given significant attention in the beginning work (Heathcote, 1993)

2.3 How the use of drama conventions and techniques can provide safety and protection for students engaging in drama

The term ‘convention’ in a drama context carries a wide range of meanings. The way the term will be used in this section recognises the explanation offered by Michael Fleming (1994).

The term ‘convention’ in the context of the theatre is often used to refer to those aspects of the art form, which are not real but are accepted as such as part of the fictitious context. Drama and theatre can only operate by virtue of particular conventions, which derive from the willing suspension of disbelief. Participants need to accept that when one actor 'kills' another on stage the victim does not actually die. (Ibid. p.91)

Understanding the ‘as if’ or ‘pretend’ mode in which drama is working is existential. An as such a convention is a mere agreement of rules between students and teacher like in the theatre between the actors and the audience. The rules being what willing suspension/s of disbelief and/or what mode of engagement are we agreeing on.

Convention can also be understood as a set of rules or as a clarification of a mode of engagement and emphasise different qualities in the theatrical possibilities of time, space and human presence (Neelands & Goode, 1990). Almost like a game has rules the dramatic form relies on ‘conventions’ (Readman, 1984 and Bolton, 1984). However it doesn't have the same articulate sense of a winning objective, as Fleming points out the tension of the game ‘do not have to be generated purely by the participants by themselves’ (1994, p.73) (see also section 2.5.4).

Another notion, which is fruitful to recognise is, that all conventions set up parameters and boundaries in some way or another, in which the students are to engage in. Bolton (1992) points out that restrictions often bring out our most creative side. In this way conventions can also be used to sharpen our creativity simply through narrowing down the focus through a particular set of rules and/or through a certain mode of engagement. Our attention is then given to a narrower focus in one way or the other, or as Heathcote puts it ‘deflected’ (Johnson & O'Neill, 1984). The notions on safety in the following sections build on the belief that ‘a degree of deflection offers a degree of protection’.

2.3.1 Slow down time conventions and framing the audience

In the 33 conventions by Heathcote there is a shift of involvement in each of them (Johnson & O'Neill, 1984). These conventions are all what she calls ‘slow-down-time conventions’. Heathcote argues that because most drama moves forward at seeming-life-rate it is too swift for classes to become absorbed with. Slow-down-time conventions, along the likes of ‘still image’, limits the focus of the spectators which is a protection in it self. In a sense each of the conventions offers ‘a special permission to stare’ at something in particular and at the same time forbids everything else. A way of re-enforcing this, she proposes to frame the audience into active spectators. Both the slow down time and audience framing are plausible ways of providing safety to the drama.

Heathcote notes that when students are learning to comment on ‘slow-down-time conventions’, she will insist on the basic levels of analysing before going into any interpretations. The first level being ‘what you see - no guessing - only on what you see’ (Heathcote & Bolton, 1995 p.55). This will always begin the analysis with a positive

utterance, as no lies can be told since no quality is mentioned. This element provides safety for the student in their ‘novice onstage performances’ as they are spared being criticised by the class on their ability to sign the right thing or doing it clearly enough. Cecily O'Neill (1995) has a notion on audience participation, which turns things upside down in regards to who we see as vulnerable. In the participatory theatre ‘the secure vulnerability of the audience will no longer be safeguard by privacy and distance’ (Ibid. p.114-115). Participatory theatre is not the same as framing the audience, but in a way the audience is not private and distanced enough to sit back and judge without comprehension, their engagement is by behaviour different. A highly regarded educational quality in Heathcote’s work has to do with the fact that she can make the students begin to reflect and be critical of their own and other students’ performances, in a manner, which is productive and protected (Cecily O’Neill in Heathcote & Bolton, 1995). She works very deliberately at creating the convention that ‘role as the most efficient ‘other’’. This convention is also what makes the ‘framing of the audience’^A so useful. The role or frame of the audience gives them a safe and restricted position from which to reflect on the work of others.

2.3.2 Higher pace conventions and techniques

Jonathan Neelands (1998), as an appendix to his book *Beginning Drama: 11-14* also lists a long range of drama conventions and techniques representing various modes of dramatic involvement. This list differs from the one of Heathcote as they range from ‘slow-down-time’ to ‘seeming-life-rate’ to ‘life-rate’ conventions and techniques (the latter I will refer to as higher-pace conventions), as well as being more literate on the nature of the willing suspension of disbelief. Also they include a range of interactive modes of engagement. He also uses the term techniques to describe the mode of the

dramatic playing consists mostly of ‘acting exercises’ as opposed to the ‘non-acting exercises’ like most ‘others’. The rules vary from convention to convention but in a similar way they create a shift of focus. The teacher can make deliberate use of these shifts for various purposes, one being in order to protect the students in role and roleplay. By looking at ‘what the conventions give permission to stare at’ as Heathcote realised was suitable for the ‘slow-down-time conventions’ (Johnson & O'Neill, 1984), is not alone enough to understand the protection of higher-pace conventions, as attention will due to the higher pace move about in a less controllable manner. They will, when seen, contain so many things our eyes instinctually will follow, which doesn't mean that teacher can't frame the spectators or narrow down the focus, but it would be almost unfair not to give attention to the unexpected or because the pace of the drama is of particular importance.

2.3.3 Responsibility in conventions

To analyse the protection given by the ‘higher-pace conventions’ listed by Neelands (1998) I propose to look at the degree the students are exposed apart from a the narrowed focus or foci within each convention. A useful indicator for this purpose would be to look at the ‘level of responsibility’ of the students involved. In almost all of them ‘the responsibility is shared’^A in one way or the other, first of all because one is never alone in the spotlight. Even in the most exposed conventions like 'hot seating' there is still someone else whether it the teacher or class asking questions.

Solemnly incorporated in some conventions are particular forms of ‘a willing suspension of disbelief’, which enables the students to share personalities like in ‘Alter ego’, ‘Collective character’, ‘Conflicting advise’, ‘Venting’, ‘Conscience alley’. What is

important is, that whether it is roleplay or exercises that the responsibility is not on one person alone. A degree of shared responsibility is a degree of protection, although it might be a more demanding performance or task intellectually and cooperatively.

As mentioned earlier framing the audience, give the spectators an important frame to the event in the spotlight. However the active spectatorship ^A differs from some of these conventions, as they are indirectly or completely responsible for the flow of the convention like 'Forum theatre' and 'Group sculpture'. The spectators are restricted in ways of judging because they have a responsibility in the performance, as teacher can point out 'Then change it... and let us see how it works!' The safety lies in the way that the outcome is build on negotiation ergo some sort of broad consent about the performance and therefore a level of shared responsibility.

The 'absently present protection' ^A can be found in conventions such as 'Overheard conversations' and 'Soundtracking'.

That the genre of the convention is familiar to the students should give some comfort as well. Such are found in conventions like 'Come on down', 'Documentary', 'Interviews, interrogations', and 'Re-enactments'.

As Conventions as are also about a specific mode of engagement the teacher also have the option of 'sharing or not sharing' ^A the work with the class. The safe/vulnerable position of the spectator has been mentioned, but the actual 'absence of spectators' of course has its relevance in the context of being little risk under the lack of attention.

'Removing the judges' reduces the risks and hereby increases protection, as it reduces

the impact of a possible fall. Heathcote (1993) notes, on decision of ‘not sharing’, that it is also important for the students to be alone with the job, as they must also learn to trust themselves to have an opinion. This means that the students’ work should not always be validated by others.

2.3.4 Modes of engagement

Likewise a teacher has the option of letting the students work in pairs^A rather than in groups or with the class as a whole. By pure logic argument I would immediately start with the work in pairs sticking to the ‘less judges lesser impact’ point (Fleming, 1994). At the same time I would immediately recognise that any specific group or class might prove to work better otherwise. My decision would depend on the spirit of the students, as they might be accustomed to work better in groups. To break the class in smaller groups or pairs might have a dramatic purpose. Like Heathcote’s considerations about ‘not sharing’, or to create tension through hidden objectives or if the particular needs to stay not negotiated at the given stage in a sequence. Heathcote however prefers to have the whole class together in the beginning, because ‘She is committed to helping the students get the idea that drama is about what’s underneath the action’ (Wagner, 1976, p. 29) (see also section 2.4.3).

The simple notion of ‘choice’ I think is of relevance too, because it gives the students a sense of freedom and respect, in almost any work. I would propose that when asking students to engage in these ‘higher-pace conventions’, especially to begin with, that they are offered an option or several options^A. Perhaps the teacher could make it a ‘general respect rule’, that the students can always ask for an option as to any performance especially when it is to be shared with or validated by others.

Such a wish can be granted fairly easily, from a safety point of view, as many of the conventions can be changed moderately by paring up the students^A or slowing down the time a bit. What was meant to be a phone conversation could then be recorded on tape instead and hereby adding ‘another layer of protection’. The wish for an option might have to do with protection or it could have to do with the comfort of the mode of work. In the same way the conventions can be added a degree of shared responsibility, the sharing of a personality in the phone conversation where one is the body and another student is the voice. Providing options can create safety through comfort in work mode or as another layer of protection. However one should recognise how the adjustment of the engagement, for the sake of ‘safety’, influences the otherwise purpose of the drama. Nevertheless if the students ask for an option, it is a good occasion to negotiate the elements of the dramatic form, for the purpose of the participants, even if that purpose is comfort.

2.3.5 Other safety related conventions

Another theatre convention is the applause. It is ‘as if’ one should reward a performance by applauding. What lies behind is a judgement of the performance and the performer implicit or not. Applause in the context of educational drama and not being a curtain performance, I feel is inappropriate in certain situations. It can be used as a powerful pedagogical tool if for example a student in particular deserves recognition, keeping in mind that it can have negative effects of encouraging class to autonomous judgement positively as well as negatively, therefore it would very much depend on the class environment. Teacher would have to be on top of potentially cruel intentions like applauding some and others not.

2.3.6 The mask convention as a protective device

Another convention which I'm sure could break some boundaries is Mask theatre. T. Jetsmark (1998) says that the special thing about working with Masks is, that we very quickly accept the convention that the Mask is seen as a separate being from the person behind it. This acceptance comes quickly to the spectators as well as the performer, if the mask owns the sculptured qualities, which enable us to 'possess' it. It immediately takes the responsibilities for any action and behaviour by the participant. I can't help to see a shortcut here somewhere. The mask is more a character than role, and can definitely work as an icebreaker with great protection, potentially huge success at low risk. On the other hand they are very grotesque and are very unpredictable and can very easily become a laugh. Another down side is that one has to buy or make the masks so the time and money issue is of course something we in our profession must consider (see also section 3.2.2).

2.4 How teacher-in-role and respect for the students and student readiness can provide safety and protection for students engaging in drama

P. Slade (Bolton, 1998) is known among other things to have used the term the teacher being the students' 'loving ally'. In stating so he was challenging the traditional student/teacher relationship radically. Realising how, for the sake of trust in this relationship, there was a need for a teacher attitude adjustment he became accepting of even the students' wildest imaginings (Ibid.) Since drama teachers have pursued that challenge. Neelands (1984) explains that drama, almost naturally makes its own kind of demands on both learners and teachers. It is as if the climate automatically changes for the better.

2.4.1 Teacher-in-role and student/teacher relationship

The foreword to Dorothy Heathcote & Gavin Bolton's book *Drama for Learning* (1995) Cecily O'Neill writes a beautiful appreciation of Drama in Education, exemplified through the analysis of Heathcote's the mantle of the expert. She points out that the method is a rebellion against 'a transmission mode of teaching' in which the students truly are empowered to make decisions from positions of increasing authority and knowledge. Giving the students 'power' challenges a lot of present teaching. Heathcote is also known to say that teacher-in-role is a method of establishing a very healthy student/teacher relationship (Johnson & O'Neill, 1984).

If a class really wants to oppose a teacher it is often somewhat bitter in tone, open to the accusations of rudeness, but opposition to a role places a class in a very safe position from which to disagree, and it establishes their *right* to oppose the teacher's power (Ibid. p. 164).

She uses the expression 'entering the total signing system' when she enters a role. The purpose being that the more signing she as a teacher brings to the attention of the students the easier it is for them to read her. Breaking down the typical student/teacher relationship is an important but relatively simple step by 'exiting the typical student/teacher signing system', and as such the role is an anti-corrosive agent (Ibid.), thus at the same time setting high aims.

The teacher, through her role, provides a model of high expectations for the enterprise that at first seems out of reach, but, that in time, the student seeks to emulate: framed as human being responsible for the enterprise, he

has no choice but to aim beyond present capabilities (Heathcote & Bolton, 1995 p.35)

2.4.2 Slipping into role

Her careful planning of how the students are to ‘slip into role’ is a notion she seems especially concerned with. This module work could have presented this notion in a more orderly fashion as it contains many important safety aspects, but due to other priorities some have already been mentioned and those to follow will be mentioned in their respective categories.

Very early on in the drama she introduces to the students that ‘... it is safe to be wrong, that guessing and getting incorrect answers is *normal* classroom procedure; it is not a mistake as such ^A.’ (Ibid. p. 49) reveals the opinion that in drama there are no rights and wrongs. Again the students are reminded that if we all can accept that it is so, we are inviting the students ‘to take bigger strides than usual!’ but safely. Secondly her approach has a lot to do with the teachers’ patience and recognition of the students’ readiness to engage in roleplay. And at the same giving tasks as preparation for entering role, which has already been mentioned earlier.

This strategy of using yourself as a model gives the students permission to observe detail, thus setting a standard. You deliberately slip from "he" to "I", anticipating some of the students might do likewise. (Heathcote & Bolton, 1995 p. 51)

Followed by

As they talk to each other, listen for which students saw *themselves* carrying out the duty and which saw someone else ^A. (Ibid. p.51)

Also her careful choice words, for moving linguistically towards the 'role-time-now', is a truthful preparation of something to come, while at the same time sustaining the fictitious world which is continuously under construction.

(‘A lot of people have commented on how helpful it is to be able to see our names as soon as they arrive’) and task-oriented talk such as ‘These forms will have to look very professional, so let's them really well cut and fixed.’ (Ibid. p.30)

Heathcote is recognised for her ability to function at several levels at the same time. When reading the above in context she is reaffirming tasks from earlier and creating anticipation about the future. In this case the forms she is talking about was something they all had agreed to do, and thereby reaffirming the agreement and builds trust ^A. She has described earlier (Johnson & O'Neill, 1984) the students must be reassured that there is no con game going on. In the early stages the decisions and contracts are made out of role, where as later on in the drama when trust is firmly established between students and teacher, she will negotiate decisions in role, which then serves to build trust in the virtual state.

...now once the pupils have committed themselves, you use the dramatic present, respecting their role functions and reinforcing the feeling that it is happening in the here and now - again a diagnostic moment, for you will

at the same time be testing how individual pupils appear to responding to this new "game" by the way they respond to the abbot: degree of embarrassment? extent of self protection? need to undermine the game? appropriateness or inappropriateness of language style, particularly whether they are able to use "I am" rather than "They would"? dependence on the natural class leader for the go-ahead? (Ibid. p.53)

2.4.3 Contract making

Heathcote gives this field considerable attention. Respecting that the students should give their 'go-ahead' ^A is embedded in her approach and she wants to assure the students that there is no con game going on. Neelands (1984) describes how for any drama to take place the students must have given their consent or willingness. A way of enforcing this both Neelands and Heathcote are arguing that a contract should be present, whether it is made implicit or explicit if not of great importance. The facts that it contains the students' own terms, make it possible for them to enter the drama ^A.

2.4.4 The protection of teacher-in-role

The teacher-in-role has a strong impetus for the drama in general. Very deliberately Heathcote uses it to frame the students. When she enters the full signing system in the drama time 'now' she automatically places the students in roles in the dramatic time (Johnson & O'Neill, 1984). When they have taken their first step into role, her conscious in role behaviour will continuously reaffirm and support the novice role-players. To affirm the students first in role success is best given through Teacher in Role (Heathcote & Bolton, 1995).

Keith Johnstone (1981) is recited by O'Neill (1995) when she has following to say about the teacher:

...the creative teacher as one who “gives permission” and reassures by example. This kind of leader will invite participants into the imagined world and support and protect them from within it. Even willing participants need a teacher or leader who is living proof that the imagination will not destroy them. (Ibid. p. 62-63)

Seeing Heathcote in role with a group of children one can begin to understand the demands of ‘entering the total signing system’. The ‘... teacher (is) frequently engaged in hopping deftly, sliding elliptically, switching abruptly, or even bestriding the two worlds of fiction and reality’ (Heathcote & Bolton, 1995 p.30) (my bracket to create coherency). In the video *Teaching political awareness* (1978), she is in role as some sort of director of a company presumably causing pollution of the sea and causing infectious fish to infect the people eating them. A group of girls are in role as fisher wives who are starting to put two and two together. Before entering the office of the director (alias Heathcote) they have cut out some nice drawings of dead fish clearly infected by pollution. The encounter with the girls and the director does not go very well for the sake of the fisher wives. The girls are not firmly in their roles and are left speechless in front of the director. Heathcote sees this and in role she offers them millions of things to say implicitly through her signing laid out for them to read. She even comments on the bad smell from the fish they brought into the room. It shows how the teacher *in-role* can and should protect the students in their roles. Being Teacher in Role is to give them something to read when they need help during the encounter or holding back on the helpful signing the challenge suitable.

Bolton (1998) writes about the strategy of Heathcote that she selects her cards in according to her reading of the class and with a view to 'giving the students the confidence to play their own cards' (Ibid. p. 183).

In Bolton's analysis of Heathcote's approach (1998) and in particular her use of Teacher in Role he has two notions which deserves mentioning - 'Vulnerable space' and 'unsafe now-time'. When Heathcote through Teacher in Role says 'Lets pack up and leave' to the students she is inviting them to join her in the fictitious world, and by doing so the now-time (they are in the drama) becomes personal and unsafe, and the surrounding space threatens, depending on how well it has been defined in advance.

'And any slight remark, gesture or even silence may be read by the teacher as belonging to that world. (Ibid. p. 183)

And

'This teacher-in-role' strategy clearly invests the teacher with a considerable power (Ibid. p. 183).

Drama as a powerful tool for helping people change is obvious in these quotations and depending on what contracts are made between teacher and students in advance teacher-in-role is 'holding all the cards' (Ibid.), which should cause for some reflections about being careful as a teacher using this teacher in role convention.

2.5 How careful planning and structuring can provide safety and protection for students engaging in drama

The notion of ‘slipping (comfortably) into role’ has been treated. But there is more to the area of safety beyond the point of entering the first role. Drama structures are often made up of series of activities and the shift of roles are embedded in good educational drama, which often makes use ‘multiple framing’ and ‘frame distancing’, which again makes continuous demands for sequencing in order to establish a coherent experience for the students.

Heathcote and Bolton (1995) outline in *Drama for Learning* following aspects for giving the students a coherent experience.

- A) Help the students believe in what they are doing without embarrassment.
- B) Satisfy the students’ sense of logic as they move from one episode or activity to another.
- C) Help develop in the students skills and concepts related to the context of (what ever the context is?) and to the curriculum requirements of reading, writing, and talking (Ibid. p.120) (My brackets)

A)

Has to do with ‘internal coherence’. Internal coherence is important because what is happening to the students does not necessarily show. The essence of it is very much like what has been discussed so far about 'slipping into role'. Later on in the process, the students are perhaps asked to assume more complicated the roles, roles, which might need to have knowledge of other roles plus very particular contextual knowledge. It

might even demand sense of a internalisation, being the intimate interplay between personal feeling thought and empathetic feeling and thought. If so the priorities needs to be organised. Values, feelings, concerns, beliefs, attitude and expectations need refining beforehand (Morgan & Saxton, 1987). If so it should be incorporated through prior exercises, if this emotionally and intellectual side is to serve as protection into role in a particular situation (See also section 3.1.1.).

Enabling any role to function in roleplay is pretty much the same story all over again. However as the students get more and more accustomed to working in the art form, the need for feeding the students with knowledge of the role, depending on the particular students comfort, can perhaps afford to be more concerned with context than safety or perhaps as above, a deeper degree of internalisation. Building a role should still follow the same rough pattern, which has been drawn in through these pages, but elements such as building trust in the teacher student relationship will of course benefit from working together over a period of longer time. As a thumb-rule time spent of feeding into role is well spent, can be helpful, and again is a matter of ‘finding the appropriate exercises and ‘others’, which will lead us toward the mind set of the particular character or role we are heading for’.

B)

Has to do with the *internal coherence and external sequence*. In the case of the ‘Mantle of the Expert approach’, many roles and frames has to be played or taken before the students finally ‘feel as experts’, though they have from the beginning perhaps had the feeling of being regarded as such, there is a big difference. In order for students to get to this point I sense a process through which the student grows with the role intellectually

and emotionally. Heathcote & Bolton (1995) recognises the need for a 'back-filling' process. When she has found the Mantle being 'the frame of power to operate', the teacher then works backward in planning to reach a suitable starting point. The steps from here on will have been determined coming backwards from that particular frame of power. These steps serve to fill in the knowledge, which enables that frame to function intellectually and make appropriate decisions. It works backwards from the teacher's point of view on order to create a sense of going forward from the students' point of view. Here is the key to the students' sense of logic when planning longer structures (Ibid.). Internal coherence is to plan the path the students will follow cognitively and 'emotionally', which will be discussed in the final chapter (3.2).

From the very first task the student has a sense of "going somewhere." At first a mantle of the expert approach will develop on the narrowest of roads, following a thin, fog-enveloped footpath that seems to finish with the end of the task - much work in schools can be like this - but successful completion of the first task invites the student to look where he has just walked and to look for the next path, a little wider and lighter, seeing more of where he is going (Ibid. p.35-36).

2.5.1 Milestones and plan 'B'

For a teaching plan, with large perspectives, to work efficiently it needs small but sure steps to bring it forward, but there should be milestones in the work. The reaching of one point enables us to go further, if there were not any important milestones, we could just jump straight at the main thing, but then the aim setting is probably not high enough, if one is aiming for something beyond their present capabilities (Heathcote &

Bolton, 1995). Everyone as planned might not reach some of these milestones. But to continue without recognising if it was ‘a milestone of non negotiable quality’ which was missed could have fatal outcome (from my own experience). There will presumably always be need of a ‘Plan B’ as points will be missed ^A. What has helped me it to recognise these milestones in my teaching plans has been to draw similarities between the way the computer logic works and the logic of progress in a plan. The computer exists on a simple ‘On and OFF’ level (IF and IF NOT), which demands the computer programmer to use the language of binary codes (1s and 0s). Taking this to the next level of computer programming one operates with terms like IF NOT THEN. To a computer every little step of operations must be explained, however the human doesn’t work like that, but logic does in ways. All we do by recognising milestones in the drama is to make sure that everyone is where we want to be and give the students a chance to participate in the next step, IF NOT nothing fruitful will come out of their participation. If they do not have the necessary input of knowledge or/and affection, on which the next step is built, to continue the drama without it, they will be uncomfortable or/and unprotected. The IF NOT demands a THEN, which might be to do more ‘others’. It might sound very behaviourist to use such computer terms, but what also speaks in its’ favour is in understanding the importance of logic. When we for instance in drama are building up a fictional world we insert the components, which enable us (in our roles) to function in it. In this world cars cannot drive if we have not even ‘invented’ the car. Logic plays a pivotal part of communication, but because we are humans we can allow ourselves to make shortcuts in the logic, because humans are intelligent and can fill in the holes, as opposed to the computer. What this notion brings about is a means for pinpointing flaws in the logic.

Sometimes shifts in of roles of the students are not seemingly logical to the context, as the students might perceive it. Then the teacher might have to invent a little detour for the sake of the internal coherence. Somehow the choice of role shift, like from Chinese workers to American astronauts on the Moon, can seem quite remote. Recognising that one might get temporarily of target in the one sense, in order to complete the hole in the logic in the other, is a notion which can help the teacher to create good balance (Ibid.). An example here could be to build the pride in the students' role as Chinese workers ('Is that really the Chinese wall we can see from here?').

C)

Has relevance to safety in the way that supports A and B, thus it might give information usable in any discussion on the context. It is always nice to engage in drama where you feel home in the context or when the context isn't completely strange to you.

2.5.2 Progression and safety

As David Hornbrook (1991) has pointed out, students need to know what they are doing well, and in what ways they can get better at drama. Neelands (1998) and Fleming (1998) also resonates the view that it is important that the students themselves have a sense of achievement and direction, not just in the sense that they can participate and understand the drama, but actually feel that they are doing progress in a curricular sense.

Fleming (1994) points out that teachers often tend to emphasise the narrative rather than plot. In one way it gives the students a sense of direction that the drama works forward in narration, which is quite satisfactory feeling (Fleming 1998), but in it's dramatic form it often results in disappointment due to insufficient awareness of the constraints of the

art form (Fleming 1994). However keeping the structure very simple is fairly safe (Fleming, 1998), but if the teacher and students wishes to focus attention on more ambitious use of dramatic form, they will have to come to terms with elements such as plot and the constraints of the art form (see also section 2.6). The simple structure and in conjunction with the reading of a story or other sorts of related work outside drama, is a safe way to introduce drama for non specialist teachers, but it only lasts for a short while (Ibid.).

2.5.3 Holding on to what has been established

When structuring longer sequences in any subject the issue of recapturing and holding on to what had been previously established deserves attention as breaks in the work is inevitable. Heathcote & Bolton (1995) proposes in order to sustain the dramatic present or the dynamic now, to give the students a real letter for them to actually *handle* rather than having it read out loud. The letter literally existing both in real time and in the fiction, serves as milestone in the work and a reminder, especially if it holds the objectives for future tasks to come, but also sustains the roles that has been build, like ‘we (as monks) received this letter’. In this way we can hold on to the confidence in the virtual state, which has been build but needs refreshing. Also if the students have made actual products and they are reused in following work, they can both serve as reminders of context treated earlier in the process, but they might also be a symbol of ‘togetherness’ if they were made under such circumstances. In the video *Teaching Political Awareness* (1978) Heathcote has had an older class to perform a play, which is rather ‘an exhibition’ in the ongoing drama of the younger students who are framed as experts during the play. The props used in the play Heathcote brings into class of the younger students, and they serve as reminders of what they had witnessed during the

exhibition. This is a very neat example of linking lessons together, which has the students' comfort with the context in mind. At the very end of the drama the students are presenting all the evidence, which has been produced since the very beginning of the structure, to the UN diplomats (Two student teachers of Heathcote in role). They are the people who have to make an important decision on grounds of the evidence the experts (the students) are able to present. The props as mentioned above and the 'smelly fish' mentioned section 2.4.4 are proudly presented to the diplomats.

2.5.4 Safe refreshing games

In longer processes of drama it is due to happen that we must pick up from where we left in previous lesson. It might be a shame to leave just when a good drama atmosphere or tension in the drama has surfaced, however those are the outer circumstances, which must be dealt with. Several drama teachers have commented on how to recapture an atmosphere or tension, when assuming work after a break. Cecily O'Neill (1995) finds that games can serve that purpose well. In the case of recapturing the tension from last session they can really freshen up the memories and even feelings. Fleming (1994) argues that games can have such effect, but also that they are 'a safe starting point'^A. Children easily accept the way that games are built, on very specific rules and clearly defined boundaries. In proving their usefulness he states that timing is everything. The mind-set of students could be far off the track after a break and so jumping into hardcore roleplay even with the teacher's best intentions and otherwise careful planning, it can easily become a total disaster. A simple game could serve to avoid such disaster, but it wouldn't have to be a game necessarily, all he argues is that the need for 'warm ups' can be worth gold, for the sake of the students' readiness to enter the drama (Ibid.). It could prove to 'protect' a good teaching plan from failing in the long run too.

2.6 How the construction of experiential drama can provide safety and protection for students engaging in drama

The construction of the drama in this section deals with the ‘necessary ingredients enabling for successful experiential drama to take place’. Analysing and defining the dramatic form as O’Toole (1992) has done offers an understanding of the elements of the dramatic form, a knowledge, which is important if one wishes to construct experiential drama. There are several formal components of the art form that helps enabling for example spontaneity in experiential drama (Marcher, 1994 and Nowaczyk, 1994). Among those frequently introduced are: space, time, context, focus, tension, constraint, role, second dimension, objective motivation attitude, symbolisation and dramatic action. These could simply not be accounted for here or even presented in an orderly fashion. Why they are mentioned involves some fruitful notions offered by Michael Fleming. In his book *Starting Drama Teaching* (1994) he addresses issues concerned with common misconceptions about drama, where some have already been mentioned. Partly what he argues is that ‘we should be aware of what we take for granted about engaging with the art form’. In particular Fleming’s notion concerning ‘conflict and tension’, where the latter should be predominant in experiential drama, brings about what I see as the most essential components in relation to creating a successful experiential drama and thereby a safe experience. Why these components make the experience safer is because they are the ones who define the boundaries of the drama and takes a step closer to being ‘game like’ (Johnstone (1981), Readman (1984), Bolton (1984), Fleming (1994) and O’Niell (1995)). Also as pointed out earlier they restrict the drama and enhance creativity, which is an important notion as we are not interested in exposing the students with no clue as to what to do, and in particular with an audience watching and judging. So rather than creating a scene where a conflict will

amount, one should be concerned with creating the necessary tension. Bolton (1992) proposes to make it a matter of 'constraints'. Through these constraints there might very well be an awareness of the conflict being just 'round the corner'. Marcher (1994) finds it useful to think of constraints as 'certain things a role cannot do as it captures both the notion of inhibition on a character's wants and withholding of facts'^A and so the constraints are very much like the rules of a game. What this further brings about is 'what the role wants' which is the 'objective' or 'objectives' and again very much like the defining the aim of the game. At the same time as these means for creating tension creates safety they also encourage the students to explore the human problems in detail (Marcher, 1994). For the sake of the teaching philosophy 'Making Drama Safe' which I am partly trying to prove here, I find the word 'encourage' slightly out of lines with the theory that 'we can plan out way around the vulnerable drama'. With our understanding and deliberate manipulation with these components we as teachers have more means available then to merely encourage this exploration, we can justify it (see also conclusion).

David Davis (1999) finds that to limit a performance like: "Make two lines of dialogue" for a particular scene narrows down the focus and helps the students not to concentrate and work in depth with the essence of the drama right away. Also he proposes to make use of constraints within the drama and in particular to restrict the time through constraints^A. Constraints such as 'You have to go immediately or else you will lose your job' which also helps the students to get to the heart of the matter quicker, but foremost it avoids for a scene not drag out and become repetitive, which could lead to 'vulnerability' because there is nothing left to say. In any case with or without a time restriction teacher should recognise the repetition before it makes the students

vulnerable, which simply is about intervention 'That is interesting' to finish it off and start reflecting.

What also deserves mentioning in relation to the experiential drama and understanding the components, is that some objectives or parts in a play can be more difficult to play out than others. Giving the already confident student, who needs little protection, the easy part is tempting in order to guarantee some amount of success. But if it means to place the more vulnerable student who needs the comfortable part with the strong arguments, familiar attitudes and objectives, in the parts which, in that respect, are more demanding, the casting is not well balanced, neither in terms of the drama nor in terms of pedagogical reasons. To recognise the challenges of the roles characterisation-, objective-, constraint-, attitude- wise can lead the way to both better and safer drama.

2.6.1 The second dimension

Gavin Bolton's (1996) little, but nevertheless significant touch to role-playing called 'the second dimension' adds a substantial comfort for the students involved in dramatic activities. When students are asked to take the role of security guards which is the first dimension, he propose to give them a second dimension along side, like 'scared' security guards. In this way the students are not completely lost in their role. If they have no clue as to what a security guard knows and does, they at least know how to scared. He goes on to recognise the importance of how this universal human dimension has a relevance to the context of the issue/theme of for instance 'security'. Also in the dramatic context the second dimension takes the experience away portraying the stereotypic security guard. The experience of the role is brought into the world we are trying to understand but being supported substantially by the knowledge we have of it

already. I find it useful to think of the second dimension as something, which adds extra tension. In the case of the 'scared security guard' it is as if we get an internal conflict for free.

Chapter 3 Other notions concerning the concept of safety

3.1 The equilibrium of safety

It has been discussed, explained and to a certain extent exemplified how and why to 'Make Drama Safe'. In the doing I have taken a certain liberty in using the term 'protection' in a rather undefined manner and thereby not recognised the special emphasis Gavin Bolton makes with the word. Bolton uses the word protection mostly in relation to the emotional demands of drama (1984, and Davis & Lawrence 1986).

Bolton's pedagogical reasons for demanding protection are, in theory, the same as in 'Making Drama Safe'. Bolton (1984) speaks of 'a careful grading of structures toward an effective equilibrium so that self-esteem, personal dignity, personal defences and group security are never over-challenged' (p. 128). Herein lies a respect concerning the individual psychology which I superficially have chosen to classify as evidence of 'vulnerability' in order to map the widest possible means of creating safety, but in doing so I have not recognised in particular what personal psychological feature, which might be addressed when making the drama safe.

If the students allow for risks to be taken I see no reason for why the teacher should implement an unnecessary protection. However I would recognise that success might have to do with overcoming risks and when the students are ready and willing they should have the opportunity to face challenge this way. The students are not necessarily going to say to the teacher what they are capable of and what risks they are prepared to take. The skill of the teacher in drama and being concerned with safety is to read the students' capacities for risk-taking.

3.1.1 Protection and projection into emotion

Whereas this work so far has been concerned with establishing safety and protecting the students' vulnerabilities and now also other personal psychological features, Bolton's notion on protection is not merely about protecting *from* emotion but rather to protect them *into* emotion. The notion builds on a conceptual understanding of the learning process in drama.

'drama for understanding' being in essence a process of cognitive/affective appraisal of the objective world. (Davis & Lawrence, 1986, p. 86)

And

And yet the sad position is that in its own way drama has become yet another subject that trains children to avoid their feelings. *This is the greatest abuse of all.*

(his emphasis) (Ibid. p. 86)

Where the concept of 'Making Drama Safe' expands with Bolton's notion of 'protection into emotion' is in challenging the task of getting the students to engage in depth (emotionally) with whatever the particular drama is about. Bolton (1984) brings about three kinds of protection: performance mode, indirect handling of topic and projection in the dramatic playing mode.

- The performance mode goes about handling the element of emotions very technically. And is about the external features of depiction. The students involved are themselves in control of the emotional input and 'If they wish they

can stick to the bare bones of the task, as an intellectual exercise, but if they feel secure they may inject ‘feeling ideas’.

- The indirect handling of topic is to enter the drama from an ‘oblique angle’ and the actual issue it treated through related issues. The emotional element in the drama is not treated through being the people directly involved in the event but those with a frame to the event – an angle of detachment. Also it is possible to make an analogy for the given event and be about a ‘train accident’ instead of ‘plain crash’ or about ‘witches’ instead of ‘prostitutes’ but hereby keeping the essence of the particular cognitive/affective aspect.
- The projection in the dramatic playing mode involves to a large extent what has been said in earlier sections (2.2 and 2.3). The concept of projection has partly been recognised as ‘attention deflecting’ and ‘absent presence’, ‘level of spotlight’ and ‘shared responsibility’ which are basically referring to the same idea. Bolton further has a notion of active and passive protection, which has not been mentioned. The active projection has however been recognised as forms of ‘acting and non-acting exercises’ with the same notion of ‘attention deflected away’ from the students involved with various levels of abstraction. The passive projection is where the students are actually not in the event but rather witnessing someone else like ‘a person in role’ who is in the middle of everyone’s attention which varying degrees of absent presence.

Where drama works well in emotional entanglement is described by Bolton (1992). He uses a very simple structure to form and create emotion/affection in the students. He has

the students to make/do something in the fiction, which might be objects in the real world too like building a bridge, but what is important is that they are either proud of it or that they have put some effort into its creation. When this has been established he takes it away from them, if the fiction that is ^A. ('The king is concerned that the bridge will be used by the enemy to launch their attacks, it must be taken down immediately'). Such strategy is sure cause emotional involvement. In the Video *Three Looms waiting* (Heathcote, 1971) there is a scene where the people are arguing passionately against their houses being torn down when disputing the king's wish to make space for a temple for his wife Queen Jezebel. It is probably the best-known example (i.e. from drama) on video of the 'dual effect' described by Vygotsky (1978), as the emotional sincerity, of the students' emotions, is evident, though it is not the actual feeling the people might have had. Whatever has gone ahead of this scene we can only speculate on (Davis, 2000), but presumably it is something in the lines of what Bolton described. The process, which goes ahead of such emotional involvement, is aimed at 'giving the students the right to be emotional', or rather to 'justify' their means of expression. Through this strategy everyone who has been involved in that particular making of that something, which 'has been' or 'is being' taken away from them, will collectively 'feel' the loss or the 'unjust' or whatever it might be. In the case of the scene in *Three Looms waiting* there is a dispute and it is likely that the two forces, which are at work, have been given separate 'protections *into* emotion.'

3.1.2 The suitability of the type of protection

If drama is to become an affective as well as a cognitive appraisal of the objective world as mentioned in the previous section, a path must be cleared for the students to be emotional in the drama. Bolton acknowledges how the teacher should pay attention to

personal and social psychology as to: the students' self-esteem, personal dignity, personal defences and group security, in order to balance the challenge of the drama. These are important pin-pointers if we are to find the particular type of protection, which is suitable for a particular purpose.

When Bolton (1984) mentions that young people can find it enormously difficult to surrender power or to be in a submissive role, we are up against some forces, which we have to deal with instead of battling. I find it useful to understand these as 'minor behavioural phobias', which are merely evidence of the students' current identity project in development they might or might not be transitory phobias.

Nora Morgan and Juliana Saxton categorises in their book *Teaching Drama* (1987) different types of student (in role) behaviours which can cause problems in drama, but instead of categorising the types of students and how to overcome the problems such typical behaviour can arouse, I feel that if such generalisations are to be made, that they also should be concerned with problems involved typical role behaviours in drama. I think that we as drama teachers by instinct decide what we can get the students to do and what not to do. This instinct partly relies on knowledge about the individual as well as the social structures in the class. I think that if we see the level or type of involvement in roles or characters (emotionally, attitudinal and status in roles) in the lines of Vygotsky's Zone of Proximal Development, we are approaching an understanding of the student's involvement capabilities, which should be addressed in drama (see also section 3.2.1). It is not just about adding layers of protection, but rather about giving tasks with manageable goals with a reasonable but developmental challenge and herein to support them in their identity project is evident.

3.1.3 Autonomy and safety

The process drama has some very good intensions, which have not been recognised in this work as of now. The autonomy of the students should be highly regarded when working with drama as in any other subject. I feel that teachers should support the students to believe that they can have an impact on the world, by allowing them to make decisions at to what should go on in their classroom too. In drama, as in process drama (Cecily O'Neill, 1995), we can easily allow for the students to make decisions about the fictional world, which is to respect and confirm their voice in the real world too.

Detaching negotiation is to detach their impact. If we can't make a difference we are not in control of our own destiny and we become hopeless and hopeless beings are very vulnerable. Like Boal's *Theatre of the Oppressed* (1979) builds on experiments and autonomy, so should any good learning situation. Boal really catches the essence of 'learning by doing' when he gives the participants the opportunity to try out their subjective ideas in a given context. In theory the 'Forum Theatre' is devoted to education, because he is literally concern with giving the participants the experience of pursuing the outcome of their ideas. Drama can be like that too and it does not have to be in the Forum Theatre form necessarily.

I understand that it must be confusing to grow up and develop ones identity on the background of other people's experiences and even decisions. Drama here serves as the middle-way where people are able to develop through own experiences and own choices, though they could still be argued to be 'second hand' in nature. These words make considerable emphasis on the importance of allowing the students to make decisions by themselves. Drama allows naturally for decisions to be made by the participants in the drama but also on the outside if the negotiation and renegotiation are

held on both levels. It is not enough to say to the students ‘You decide!’ because that is only a mild form of encouragement. The teacher could fruitfully see ‘decision-making’ as a form of ‘risk-taking’. My note here is that that too can be understood as ‘Making Decisions Safe’ in philosophy, but never overprotected, and in that case we as teachers are trying to create the right circumstances, which ‘justifies’ the students explorations of the decision-making processes.

3.2 Encompassing inhibitions

As behaviour in drama through this disclosure of safety concerns have come to involve terms like ‘phobias’, ‘emotional depth’ and ‘involvement capacity’ It is touching on something sensitive, which regards the powerful capacity of drama, and issues of psychological and ethical character (Warshaw, 1996). Just to evoke the controversial essence of the capabilities of drama, I will draw attention to the theme of ‘homosexuality’. By law it is controversial, I could however immediately see great drama about that. Personally I would be more concerned with the learning area of ‘understanding controversial issues’ and have homosexuality as the mere example, nevertheless would the students be able to engage in it? Probably it is just a question of safety, which could be quite a challenge. If that is the case, should the boundaries be defined by ‘whatever the students will allow’? In this case the law has a saying too. Davis (2000) explained how a drama lesson about violence almost got out of hand and turned into actual violence. I think it would be the safest to point out, that it is the teacher’s responsibility to function as the ‘ethical safeguard’ and should only use his or her own judgement to determine ‘how far into emotion and controversial issues the drama should go.

3.2.1 Particular vulnerabilities in role

When Bolton says that some boys have a problem ‘surrendering power’ is it then possible to draw some lines as to boys and low status roles in general? (See also section 3.1.2). I know that generalisations are often dangerous to imply. The fact that Bolton draws attention to a particular group with a particular vulnerability has made me wonder if there are particular elements of roleplay in drama, which are more vulnerable than others. This curiosity led to a *very* small-scale inquiry experiment ^E (only ten people in all, everyone attending UCE and all with experiences with drama and theatre). I found unsurprisingly a considerable difference, in what people would think they (themselves) would be able to do in a theatre performance compared to an invisible theatre (performance). Insignificantly it reaffirmed that the theatre convention has a built in protection, and that the behaviour (attitude/emotion or characteristic) people felt the most comfortable with in the invisible theatre (that is if they absolutely *had* to do it), where the ones least deviant from public (i.e. normal) behaviours (glad, happy, busy, friendly, tired as opposed to angry, evil, mad, frightened, nasty) (Boal, 1992). It made me speculate if I would understand the inhibitions of my students better if I saw myself doing invisible theatre with the roles I expect the students to assume. I have however not come to any significant conclusion, but still I find the thought interesting.

3.2.2 The masked performance and inhibitions

What has been said about masks and protection (section 2.3.6) demands a closer look when looking when talking about inhibitions. The mask is basically on the external a protection *from* emotion. By external means that we as audience have less of a clue as to how deeply the actor wearing the mask is involved in the particular emotion, which is being performed. Whether the actor has a rich emotional experience behind the mask

lies secretly within the actor. As for internal protection the mask can likewise protect *into* emotion, because the mere look of the mask justifies the feelings the mask has. Uniquely the masked dramatic activity lies somewhere in between what Peter Slade calls personal and projected play^D (Bolton, 1984). While the mask is a medium of expression, which is using something other than oneself (the mask) it is at the same time also the using the self (temporally and corporeally).

It is the mask which takes the responsibility for the actions of the actor wearing the mask. As if the one wearing the mask has stepped out of themselves and into another identity. (Jetsmark, 1988, 33)

The mask is a potent tool to use in drama. When someone puts on a mask we are suddenly presented with a creation - a new being who can express feelings and attitudes, seemingly with sincerity. To evoke such emotional expression and seemingly involvement, would take a long process of 'protecting into emotion'. The word 'seemingly' makes however all the difference. Nevertheless the mask is a powerful release mechanism. I have in a prior work to this argued for 'uses and purposes of masks in Drama in Education' (Balsvig, 2000). In this context I feel that it is appropriate to see 'the mask as a convention', and in the context of safety, as 'a deliberate tool for overcoming specific barriers of stage fright', and also 'to treat symptoms like minor low-status phobias'. One could also consider drawing the same safety and protection from using hand puppets.

A technique, which works very similar to Bolton's performance mode, which consists in advancing very technically, and where the students privately control any emotional input, is the artistic technique of the *Commedia dell'Arte*.

Masks carry conviction when he who carries them is an artist, for the artist limits the statements, which he places upon these masks. The face of the actor carries no such conviction; it is over-full of fleeting expression – frail, restless, disturbed, and disturbing (Craig, 1921).

Though the *Commedia dell'Arte* has been criticised for its overplay, exaggeration and pompous expressions it is a very safe way into drama. Where the mask in that relationship can prove its viability is as a device which will not only allow for the student to experiment with expressions of emotions, attitudes way beyond the 'present unmasked capabilities', but also for the teacher who will have the masked performance as a testing tool for otherwise untouched areas of possible progression.

Not all mask techniques works with the intent to describe as the *Commedia dell'Arte*. Keith Johnstone (1981) works with a completely opposite intention. His approach to instructing in masks is to make the mask come alive, as if the actor behind the mask is the mere medium as if he is without a will of his own when wearing the mask. He calls the desirable condition when working with masks for *trance*.

Johnstone explains how he forgot to warn a colleague about one mask in particular who likes to pick up sticks and hit other people with them, which was exactly what had happened during the colleagues session. The masks are all right as long as the teacher is

aware of their tendencies. Masks can have behavioural patterns lying latently inside them and depending on the quality of the mask two different actors wearing the same mask at different times and not having witnessed each other during a mask session, can turn out with strikingly similar behaviour (Ibid.).

His approach sounds interesting and intriguing, but drama is not about removing the student's self-protection putting the students self-spectator on hold. Johnstone's approach in educational sense has rather little appliance. Johnstone offers another purpose for using masks, but unfortunately it is rather unsubstantiated. He states that working with masks is an appropriate way to introduce theatre to rough teenagers. The masks in their eyes seem dangerous and thereby remove the misconceptions they have of theatre being a feminine activity. All he comments in relation to actual educational aims with the mask work is that it is something everyone can learn to enjoy, as it is a can make one lay off ones normal personality which other people are forcing one into. What I get from this is a conceptual understanding that masks function as a sanctuary for identities, which is an interesting notion but unfortunately this point is not deepened any further. About his actual condition of trance in relation to Drama in Education I am tempted to juxtapose with actually letting the students take drugs in a biology lesson.

3.2.3 Safety and inhibitions of the teacher

That the concept of safety applies to the teacher is acknowledged by Heathcote (Wagner, 1999). Because teaching drama demands for the stance of the teacher to be flexible the teacher like the students must accept to surrender power, and learn to let go of 'the one who knows' stance and language register (Ibid. p. 27). Wagner writes about several 'registers of the teacher', who all from their titles reveal a different and lower

status than the one traditionally associated with a teacher^F. These are also applicable for teacher in role. The safety of the teacher has not been a key focus in this work and since Heathcote has other reasons for mentioning this area, which has to do with preparing and training teachers I will not discuss this in depth. However there are two points in relation to this, which works back on the students if the teacher is not comfortable. In the one case where teacher simply cannot lower his or her status, the teacher will be on the outside of the drama and remain in a judgmental stance. It is fair to assume that the students therefore will be less like to submit to the drama, and that the student autonomy will suffer, since the teacher will remain on top of things. The second is rather obvious. If the teacher is a ‘wreck’ in the real world when trying to lower status in the fictional, the signs for the students to read could be ambiguous, but what seems most important is to be able to play a role and at the same time support from within, without such support the students loses the powerful protection of the teacher-in-role convention. What stances one as teacher is capable of taking is something teacher will have to experiment with, and Heathcote recommends that the first step is to lay off The-One-Who-Knows Register or Stance as a way into the more specific registers (Ibid.).

Also non-specialists drama teachers might find it safer to use scripts and rehearse plays in drama and not being concerned with what Drama in Education otherwise is about. Frankly it can be rather difficult to understand the mechanisms at work when initiating ‘roleplay’ and ‘living through drama’ and ‘improvisations’. There is always a comfort in something where one has a sense of overview, but nevertheless if the level of ambition stretches further, than engaging in simple dramatic narratives, then to engage and experiment towards understanding the elements of the dramatic form is

unavoidable. (See also section 2.5.2). Working purely in performance mode is to avoid the potentials of the process of drama.

Conclusion

That ‘the condition of being safe is to be free from danger or risks’, has been argued to be a central to the field of Drama in Education in this dissertation. What it is we need to be safe from is difficult to answer. Kant would argue that it is only ourselves, but it still demands for us to clarify how to deal with it. I believe that the answer holds the key to a very essential human question. Reading the definition above one can't help to see the similarity of the terms "safe from" and "freedom from". The fact that I or someone else feels unsafe, can be seen as a ‘huge restraint or even as a deprivation of freedom’. For some reason we are all restrained in one way or another whether it be our norms, moral or the laws of society. When working with drama and fiction making, decisions are to be negotiated and taken in regards to behaviour, action, motives and so forth. A liberation of the mind and freeing oneself from personal restraints is at the centre of this sort of work. Life is about taking decisions for our selves in a sea of possibilities and drama works in the same way. In order to learn from drama, we must process this freedom in such way that the knowledge becomes transformational and applicable to our own lives. In addition it could be argued that for any useful learning to take place, any teaching in the same way as in drama, should reflect real life and process freedom in a similar way. If there exists 'that best possible form of education' (Bolton & Heathcote, 1995) I feel that it must be found within the experiencing classroom where freedom and democracy are highlighted. Though I have here hardly touched on these elements, something closely associated with these important concepts has been clarified. Through a pair of glasses who can only see risks and dangers involved in drama and

drama teaching, freedom and democracy have been treated indirectly as the condition of being safe is a condition of freedom (i.e. freedom from). It has been said that the students must be encouraged foremost by the teacher to make decisions and I have argued to see ‘decision-making’ as a form of ‘risk-taking’, and such should not be unprotected. Teaching is not about letting the students teach themselves without help from the teacher. One way the teacher can help and at the same time respect the individual ‘identity project’ of each student is to notion of ‘Making Drama Safe’, but never overprotected. In here lies a difficult balance of challenge vs. safety, for the teacher to negotiate. The negotiation is aimed at creating the ideal learning situation. In making such negotiation, I could not help to think of another term to describe the teachers’ role. Neither Superman nor Holistic-guidance-councillor seemed to full fill the requirements. However the all roundness needed is probably best explained with teacher-in-role.

It has been explained that ‘the concept of ‘safety’ recognises the unavoidable element of risk in drama, and is concerned with means for making this risk-taking potentially more possible’ and that O’Toole’s (1992) definition of process drama would amount to a vital parallel.

The process of drama negotiating and renegotiating the elements of dramatic form in terms of context and purpose of the participants (Ibid. p.2)

The reason is that safety is a condition and is ephemeral as dramatic activities. ‘Making Drama Safe’ is something, which addresses something ongoing and should be seen as a

process. The process of making drama safe relies on the recognition that there are unavoidable elements of risk-taking in drama, which the participants are not necessarily prepared to run. The actual process involves a negotiation and renegotiation of the means available for making this risk-taking potentially more possible for the participants involved. The students might participate in this negotiation literally but if they do not, it is an 'invisible negotiation' conducted by the teacher alone. Such invisible negotiation should be based on the teacher's ethical moral, understanding of the dramatic form and readings of the social environment in the class and the individual students' capacities for running risks. On these grounds the teacher should find the suitable protection or safety strategy to make the drama safe for the students, with a sense of challenge, in harmony with the elements of the dramatic form and other wise purpose of the students.

My afterthoughts in relation to this study are aimed at gaining an understanding of the concept of freedom in relation to learning in general. I suppose that freedom in the same way as creativity is best explored and processed in relation to set up boundaries (Bolton, 1992). *If* that is the case I can't help to think about how this knowledge applies to every teacher and how teaching in general can benefit from being concerned with safety, *if* so, then the teacher concerned with establishing a safe environment is therefore liberating the students. But reconsidering the *ifs* just mentioned, I'm still not sure if this study has lead to anything significant nor universal. On the other hand I'm convinced that something useful has come out of framing myself as a 'security guard' through these pages or perhaps as a 'child psychologist specialised in vulnerability' (well perhaps I haven't been sceptical enough for that frame). But for the frame of me as a drama teacher and a teacher in general, this study has enhanced my ability to take precautions

and perhaps 'feel' before the students will, which is undoubtedly is an important second frame a drama teacher should assume. In that way, the mapping of the concept of safety and the elements of 'Making Drama Safe' in the field of Drama in Education has professionally been emancipating.

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Appendix

A) Drama structure on leadership

The following pages are an example of a structure, which is meant to highlight ‘examples safety concerns mentioned in the dissertation’. Being created solemnly to serve as an example of ‘Making Drama Safe’ this attempt entails the following elements: a carefully sequenced structure, a strong sense of internal and external coherence, a broad selection of techniques and conventions.

I have through this structure given these elements a particular context in order to show their appliance and how they might be used. Not all of the concerns mentioned in the dissertation are encompassed in this example it would simply be inappropriate if not impossible. However I have attempted to make a structure, which spans widely in reference without stuffing it more than appropriate. It is my intention that this should only serves as supplementary clarification to the dissertation, which explains the 2 columns and as terms written with bold letters are serving as the link of issues mentioned in their respective uses in the structure.

The structure is not directed towards a particular subject, though the theme ‘Leadership and sub-themes – Power, Trust and Responsibility’ are rich in educational content, and could work in the subject history. The design however has the students, who are new to drama in mind. One might find that it is overprotective and that it progresses slower than needed. Acknowledging that classes’ receptiveness to the dramatic art form, mode of working and otherwise comfort the drama may vary, this structure is, due to its aims, overprotective progression rather than lacking protection.

Also without neglecting the opportunity to recognise educational goals in a dramatic sense, I will mention that dramatic elements such as role, status and attitude could well be given special attention, if the subject was drama.

It is not really a teaching plan but could serve as a scheme for such. Areas, not related to any significant notions about safety, like classroom management are left out or are treated superficially, like the time given to the particular activities.

Sources of inspiration for this structure and self-composed pretext are:
Wag the Dog, *American Beauty*, Stalin, Russia, Lenin, Various scandals, Mao, propaganda, 1984, *Macbeth*, *Caligula*, *The Wave*, Freedom of utterance.

Pretext:

Our Father and President

Lights on: dim. The setting is a large room with tall bookshelves on most of walls and it appears to be a library study. The upstage wall has a fireplace burning. Between the fire and the audience is a comfortable chair facing mostly away from the audience, but turned a bit to the left. In the chair we can see mostly the back of GERKIN'S head and very little of his face. He is smoking a cigar. To his right there is a table and on it is an ashtray. In front of GERKIN there is an empty chair facing the audience. To his left, on right stage is a door, which is the only door from what the audience can see. In front of the door a soldier is standing with a gun over his shoulder.

Scene begins with a knock on the door.

SOLDIER (loud and clear). Report!

*Woman's Voice comes from outside loud enough for the audience to hear clearly)
Puppet...dog...(pause)... swimsuit...father's dinner.*

The soldier turns around and looks through a little peak hole in the door. He then turns back in to the first assumed position before speaking.

SOLDIER (fairly loud and clear). Affirmative.

GERKIN makes a small movement with his left hand and the soldier steps aside and opens the door. In comes a MAID with a tray of food, which she sets on the table by GERKIN's side. The MAID waits silently by his side facing the audience. GERKIN takes plenty of time taking another puff on the cigar and slowly rolls of the ash in the ashtray, and then gently starts to put out the cigar by tapping vertically the glow to the bottom of the ashtray. GERKIN is suddenly distracted by a thought and looks to both sides of the room, then turns a bit on the chair and looks behind him. Turning his head forward again, his eyes meet the eyes of the MAID and she immediately looks down. He stares at her for another second and then finishes out the cigar for good. The MAID courts and picks up the ashtray with the dead cigar, turns around and walks towards the door as GERKIN leans back in his chair. The soldier steps aside and opens the door while looking in GERKIN's direction. Without looking at the soldier GERKIN makes a small gesture with his left hand and the SOLDIER immediately steps in front of the MAID and closes the door. The MAID freezes looking down the floor. Slowly she starts to look up and catches the eyes of the SOLDIER. He looks into her eyes for a second but then looks away. And she returns her eyes to the floor as she turns around to walk back to GERKIN. She stands by his side for a while.

GERKIN (looking at the maid). Sit down! (Makes a gesture towards the chair in front of him. She is hesitating but then goes to sit at the chair. When she is seated he speaks to her softly). What is your name?

MAID. Juliana. (She courts with a modest nod. She looks down)

GERKIN (looking intensely at her). Do you like me?

Brief pause.

MAID. ... Yes.

GERKIN. How?

Pause.

MAID. ...Like a daughter loves her father.

Pause.

GERKIN. Come sit on my lap then (*he holds his hand out for her to take. She hesitates but as his hand is determined she eventually takes his hand and she is lead to sit on his right lap. Her face is down. As she sits on his lab he takes his hand around her around her waist tightly and she looks down at his hand for moment*)...and how old is this beautiful daughter of mine? (*As he says so he puts his hand on her lap. She is clearly displeased with the situation and as he moves his hand up her leg she replies with her eyes closed*)

MAID. You make me feel like a small baby.... like an infant.

Pause.

GERKIN. ...Infant! (*He moves his hand from her lap and lets go of her waist followed by a long pause*)... You know...babies are dependent on their parents to take care of them. And if they aren't taken good care of especially during their first years, they will never really learn to trust anyone and they become lonesome people and they will stay like that for the rest of their lives. Remember to take good care of your babies. And who knows...one day you might live to realise that you've become dependent on your children and then...finally then...you will truly find out if you did it right. You must sacrifice yourself for your baby (*he picks up a fork from the table with his left hand*)...even if it means that you must starve in order to feed your baby (*he cuts of a small piece of the food from the plate with the fork*) you must withstand the temptation (*he leads the fork with food to her mouth*) and give the precious bread to your baby.

He pauses and awaits the opening of her mouth. She looks at the fork then straight into his eyes as she opens her mouth and he leads the fork into it. She chews the food

GERKIN. Withstanding the pain now...will spare you the pain later.

He cuts of another small piece and leads it to her mouth. She is still chewing. He is patiently waiting for her to swallow.

GERKIN. Sacrificing this basic right of all humans for the sake of your children is the noblest gesture of all. (*She swallows and he gives her the second piece. He lays down the fork and takes the glass with water, which is on the table. She is chewing*). That makes a good father...it is that simple but yet so immensely difficult.

She swallows and he pours the water into her mouth. She has had enough but he pours on until she chokes. She is grasping for breath, which makes a horrible noise. She looks into

his eyes and in an attempt to stand up she falls to the ground. Still grasping for air. He studies her struggle

GERKIN: You do your best but it is just not good enough.

He puts down the glass on the table. She tries to get up but falls instead, now only taking short pulsing breaths making a lower noise but she manages to cram into a foster like position. He turns to her.

GERKIN: There is no prize to be won but death (*she stops breathing*). Except (*staring out into the room*) from the solitary company of yourself.

GERKIN leans back in his chair, waves at the soldier who comes to drag the dead body out. As the soldier disappears Gerkin takes out an apple from his pocket and takes a bite. After 10 seconds the soldier returns. Gerkin picks up the phone on the table and pushes one button)...get the cabinet assembled now! ...Wednesday Thursday I don't care...(pause) ...Well... Get Nimros...get him... Yes now!

Pretext: All class (pretext is to be read out loud by teacher. In that case the year 8 students should be told in advance, that the drama they are about to witness is not the sort of drama they are expected to perform at all.)	Pretext is in this case read out loud by teacher. An option could have been to have an older class to act it out, but it would probably give the students a wrong impression as to what acting behaviour is expected of them.
Discussion and reflective Questions: The teacher will initiate the discussion, which should serve to clarify what the story was about things such as "What Gerkin was looking for when he turned around to look for before extinguishing the cigar." It might not be clear that it is the food taster, which is a very important feature for the rest of the work. Other questions about how we like the person GERKIN and the innocence of the maid, the mood and atmosphere, may serve to start reflections. I wonder what qualities a leader or president should posses? If the question seems a bit abstract one could try with "What does/can a leader do?" These questions might bring up a lot of views and assumptions and they could be written on the board.	Opening the text to the students by clarifying the missing food taster shows the students that not all is clear from just reading a text, and shows that there are many questions one might ask. Hereby teacher sets the example 'That it is okay to ask questions'

Key organising question: ‘I wonder if we can trust anybody but our selves?’ is the key organising question and it is not a secret to the students. It should not necessarily be asked here, which depends on the class’s devotion to the themes at this point. The question is of universal validity and might be too broad at this point. The question, which will be asked later, ‘What qualities should a good leader possess’, is beneath the key organising question philosophically, and less abstract in nature.	The question (A questions openness) is open enough for everyone to have his or her respective opinion and there is no right or wrong answer, and should with the input of what has gone ahead resolve in some student response. The students attention could very well be presented with this question again and again through the structure and in particular in the reflective conclusive stages of the structure as we can build our sense of the dramatic form around area of human complexity. There is with such open question a natural respect for student integrity, and if the contract evolves around this question, it can become a frequent point to return to and should allow for the students to safely without feeling pressured to meet external aims disregarding their integrity.
Contract seeking extension: Depending on the response to the key organising question, the next phase seeking phase might have to be extended until a broader consent of the theme is acknowledged by the class	Green light go-ahead. If their response is positive and plenty of involvement the next other is perhaps not needed.
Task: In pairs (4 minutes and class is given the written pretext) Write down on a piece of paper; What qualities you think a good leader should posses? What qualities you think Gerkin possesses?	The class is given time to think and to formulate a response related to these questions, which are less open than the key organising question. They work in pairs and are not let alone to break the silence. Perhaps it is even a good friend.
Sharing: All class (Goes on until everything is listed)	Why not challenge them if it goes well ‘Not so fast!’ or ‘Oh my god this board is much too small at this pace’ all suggestions could very well be written down to give them ownership so why not do so. In worst case the students can read out loud from their papers. Creates ownership of the theme
Contracting: If the board, (the floor and the door) is full of suggestions there is a go ahead, With several notions on the board	If teacher has the time to write down these proposals for later reference. The teacher can then ask the particular student later on

one could safely go on to introduce the contract seeking questions, 'How do we find out if these things <i>really</i> are important?' invites to discuss form and leads into introducing them to discuss work modes. 'Would it be a good idea if you became leaders?' 'Would it be a good idea to work for a leader?' 'Would it be a good idea if we also met some different types of leaders?' 'Would it be a good idea for us to see leaders meet their leaders?'	in the process in private or in public is she still thinks that a leader should be sweet. By remembering the students proposals could give a little boost later on, and create ownership and evokes self-spectator. Careful questioning Question like 'Could we find out what we think is a good leader if we did a bit of drama?' is really unfair to ask as the students have no idea of what a yes implies and would have to have a lot of courage to say no if class had become a bit exited during previous activities. The contract seeking question is rather a probing sensor more than something which should result in a just a yes (however sincere it might be). These questions respects 'the students' need to know about what will happen and to some extend what is expected of them'. Their response here should ideally be the indicator of much of the drama. I cannot account for the multiplicity of responses a teacher might get out of such probing questions. The structure from here will therefore have to build on some sense of response, and I have chosen to go on with the 'inhomogeneous responses' where some want to be the leaders and some not.
Reciting contract: "So we will investigate what leadership is, and through this work we hope to reach some concrete conclusions about 'what qualities a leader should posses'"	It is partly to remind the students that they have agreed to something, and partly to see their reaction to what has been agreed.
Safety rule: 'Nobody will be asked to do anything they feel uncomfortable doing' and supplemented by 'Come to me and tell me privately something that you would rather do or ask me for something else to do.'	The rule might be taken advantage of depending on the class, and maybe the rule belongs in private between teacher and a student in particular. Student/s and teacher can invent a secret sign, which tells the teacher that 'I'd rather not' and there is need for extra protection.
Other: In pairs (2 minutes) Make up two rumours about something	Basically protected by the 'other'. The rumour is a safe way into fiction making.

Gerkin has done since he became the leader of the country and write it down clearly on a piece of paper. Constraint: The rumour must start with "I heard that..." or "Someone told me that..." Each paper is laid on the teacher's desk.	Ownership and non-negotiable. Our understanding of something as a 'rumour' we know that this might as well true, as it might be false. By using a convention from real life truth of fiction, we are taking them into the fictional world in a familiar way while giving them an easy start to say anything at all. No matter how wild or crazy it might be, the students proposal is protected because it is 'just a rumour' and doesn't have to be true, they are actually provoked to tell big lie. (Lying is an act of creativity and fiction making – the morality is another matter).
Sharing: All class (10 min.) Each student is encouraged to pick one of the papers, to read it within themselves, to go to the back of the class room where they can't be seen by the others and to read it out loud.	The students are not responsible for the words that are spoken since everyone knows that are reading it from the paper. Teacher should have had time to read them through in case any censorship is needed like rumours of the real world. Double protection is offered since the class is sitting with their backs to the student reading the rumour out loud, the class is in shadow role as they are as if witnessing someone telling the rumour. Protected by the above the students are forced into using first person about someone in the fictional world.
Other: In same pairs (5 minutes) Make a trace, a sign or proof (letter, article, graffiti, news broadcast) that might support that these rumours might actually be true, at least to some extend. You can pick any of the rumours from before (or come up with something new but they would then have to write it down on a new piece of paper like before). Constraints: If the rumour says something good about Gerkin it must be exaggerated almost beyond recognition. If the rumour is bad it must be hidden so well, that one would only be able to understand it, having heard the rumour.	Basically protected by the 'other', While building the fiction. Ownership Non-negotiable

Sharing: In pairs (3 minutes) The original rumours are put up on the wall for everyone to see as well as the new products. They are asked to see look at the wall and try to guess which rumour was the source for the falsification.	Shadow role again. Game like
Reflective Question: I wonder how people come to the conclusion that something is true and something is false. (The question is followed by a discussion, which goes on as long as it is worthwhile)	Open question no right or wrong answers.
Other: On the board whole class (5 - 10 minutes) Make a complete list of the persons who might have personal contact with Gerkin on a weekly (regular) basis. (Frequently teacher is asking about their areas of responsibility)	Basically protected by the other. Non-negotiable and ownership
Reflective Question: "Are some of these jobs better than others?" Set little numbers by the persons with good jobs. "Are some jobs safer than others?" Set little numbers.	Out of role: No need for protection in drama sense.
Task and Intensifying: "I wonder how many of their names he knows?" (Could ask to set X by those people). And "I wonder if this was the list of people before the pretext took place how might he propose to change it after the pretext took place?" (The question is followed by a discussion, which goes on as long as it is worthwhile)	Basically protected by the 'other'. Ownership
Spicing through teacher intervention: Some time ago Gerkin said: "I want a new house with everything I need in it. I want it so that I don't have to go outside the house at all in order to run this country".	
Other: In two large groups (5-10 minutes) Group 1. In the new house arrange the	Basically protected by the other.

table/s and chairs, which makes up the cabinet conference room. Be sure to include where Gerkin sits. Support the arrangement of objects with a drawing of the room seen from the top with other things and add on the paper the things, which will do later on to make the room perfect as a conference room. The plan is just a layout. Group 2. Draw a proposed plan of the new house seen from the top. Be sure to include the areas where Gerkin presumably will spend most of his time. The plan is just a layout.	Non-negotiable Non-negotiable
Sharing: (As long as the discussion is worth while) Group 1 shows their lay out plan to group 2 with a quick explanation and unsolved problems. Group 2 is asked to look at the board with the list of people surrounding Gerkin. From here they are asked to think of any of the persons who might want to ask a question to this plan or even propose a change to it. Group 2 will have to see if they can find any important element of security missing in the layout plan. They are not allowed to bring up any point, which could not be brought up by any of these people. Group 1 is asked to write down suggestions and questions and see if they can meet the demands in the final plan, which they will work on later. Afterwards group 2 shows their work to group 1 and group 1 is asked to do the same thing (acting spectators).	Framing the audience through giving them a task. Teacher looks for students seeing them selves in role Framing the audience as security guards They should only use their role Okay so these things were discussed and this was who the conference room looked like and this was how the house looked like That is not non-negotiable - Ownership
Reflecting: Teacher will sum up what has been decided and announce that the plans are non negotiable. Things might be added to the plans but they can't be changed.	
Preparing for TIR Task: (3 min) Before the class is asked to take the position of assistant security workers and wait for TIR alias messenger for Chief of Security (The messenger might also hold a high position in the cabinet and can make a quick comment on the new conference room as he	Basically it is an 'Other' and is further protected because it is the teacher who is being modelled by the class. The teacher will try to as the class tells them to do, but if they in particular insist on something they can be asked to show what they mean (If they dare only protected by the other but

enters. The actual title "Chief of security" will of course depend on the title, which the class has given him). They are asked: 'Now if I am to be that person how should I enter the room and how should I sit on the chair?	alone on stage). In particular for the younger students it is also a preparation for the students to accept the TIR. It is a journey for the children to accept the teacher becoming someone else, and it can even be scary for the students if the teacher is a dragon or a murder suspect. While preparing the role of teacher the basic rules like 'So when I come in next time through that door I will be that man, and you will talk to me as if I am your boss' and 'Not until I leave the room again I will be that man and you will work for me.'
Spicing through teacher intervention: TIR says that there has been some problems with security and too many unauthorised people has been walking around the premises and the head of Gerkin's personal security, will be arriving soon just to make sure that the personal security of Gerkin is taken care of in the new house. And TIR leaves quickly.	First encounter with TIR is brief. TIR is only giving the next task and building tension. They might ask questions as to the task. Teacher status is higher than the student's and they are not responsible for the flow of the roleplay. The students can hide if they want to.
Out of role reflection: (All class 2 min.) 'How did the people like their boss, do you think' Ending this reflection teacher asks if they would like to meet the chief of security's personal secretary if so he will initiate the next task If the class does not want to model him the teacher could make him up (He could be a rather nervous type and very short tempered, scared because his predecessor lost his life not doing his job. He is quite clever but afraid.)	Trying to make them see themselves in the drama as other people any are prepared to use third person about themselves in-role. Flexible TIR in role status: Is status lower than the 'Chief of Security' and very flexible to use for the teacher. He can lower his status when the students talk about security but heighten it if suitable with 'the authority of his boss.' If the students are insecure with too much responsibility he can take over the in-role situation. Also his attitude might also create tension with his fear if the class can take it.
Other: In two large groups (10 minutes) TIR alias messenger proposes that there should be an outcast for name tags for the people who enters Gerkin's new house, in draft so that changes can be made Group 1	Basically protected by the other. Creating ownership

is to make a name tag for everyone who needs access to the house and group 2 is to continue the drawing of the new house but also now giving special attention to the garden and the fences, using a pencil so that changes can be made.	
Intensifying (Task): Before the groups start their work TIR in a very quick and almost unimportant remark asks each of the groups to pick a project leader, "...just someone who can make little reports on the progress of the work". If further questions are asked, TIR will "It is just that some inspection of the work has been announced and this inspection will need someone on top of the situation". To manifest the task they should be handed out two nametags saying Project Leader. (Supposing that the group will negotiate someone to be the leader. Here it is important that the last sharing revealed that someone felt comfortable with slipping into role)	Protected by Teacher in Role. Mainly those who wanted (had given Green light go-ahead) to be leaders will step forward, which is what justifies this initiative to appoint leaders.
Spicing through teacher intervention: TIR can enter as the messenger of the Chief of security and pass on a note to the two project leaders Chief of security saying you're responsible for that the group makes a clear presentation and... Group 1 "I wonder how I can tell Gerkin that he is completely safe from assassinations, perhaps he finds out that he it is very safe in his private chambers!" (Expecting them to be concerned with grades of access in the room) Group 2 "I wonder if the people be able to spot any surveillance cameras ant where or if they are well hidden away? (Expect the presentation to be very thorough in placing cameras around the premises and with how and where cabinet members, staff, visitors are to enter?"	Protection by the ongoing other. Protection by role (gradually being established). In role Protection by TIR. The leaders roles are confirmed through TIR and are given a legitimate leader task of adding important things to the work, see how they manage the role and who in the respective groups respond to them, perhaps they will need to appoint an assistant project leader in the group, later on. (Possible protection by sharing responsibility).
Intensifying through teacher intervention: Teacher in role (Messenger as before) sets up a video camera in the	Shadow role to come as the camera will become an issue later on.

class in one of the corners of the classroom while groups are working. If the students are asking in pure interest what the camera is for, teacher will just say that it is needed in the presentation	
Continuing Other: In (same) two groups (10 minutes) These finishing of these products are important as they will serve the continuing work and be the evidence of negotiations and decisions. The drawing of the house and the nametags must be finished for up coming presentation to the Chief of Security.	Protection by ‘Other’ (It would be a good idea if they had some real tags or at least some safety pins for making them real to build belief in the virtual state to enforce the hopefully growing Protection by Role the most efficient ‘other’).
Out of role reflection (but narrowed) question: Do you think that the security workers assistants like the assistant?	Shifting to out-of-role is however important to manifest the in-role behaviour, so the students understand that they are meant (or that it is okay) to have a different behaviour in-role, which is the protection of the role, which is being build by everyone accepting the game. Also it is a necessary step to take if the students eventually are to enter a critical self-spectatorship where they also are able to use third person.
Restarting ‘Other’: (10 min) Would it be a good idea if the security assistants to were to find out in advance who says what for the meeting before it takes place? They will be given some more time to prepare this in particular, but the products should be finished.	Out of role and no need for protection in drama sense. Deliberately asking for sharing the responsibility and deflecting the attention away from the leader at this point.
Intensifying through teacher intervention: Before making the presentation TIR prepares the students for a very important visitor and it is not the Chief of Security." All I know is that he is a very important person and for the sake of your own safety do what he says". TIR can turn on the camera unnoticed while saying "Oh I forgot to show you these surveillance cameras that has been bought. I know that	In role Protection by TIR. Protection of the role.

they are a bit big and clumsy but they are well functioning, Oh I have to go and fetch Mr. Rafasir", just before leaving the room.	
Roleplay ‘Meeting Mr. Rafasir’: In comes the TIR and says his name is Mr Rafasir (some member of the secret police, which is not shared with the class, all they actually knows is that he has to do with security at a high level), and he informs the students (addressing them and hereby assuming they are in the roles as security assistants) that, "You must take a vow of silence as your knowledge of the fathers house is highly classified information. Each of the students is handed a paper, which says: "I solemnly swear not to reveal any information I might or might not have about the work, I have done for the government. I am aware that breaking this vow is penalised with death and I'm fully agree with these terms. I will not participate in any activities which could jeopardise The Father in any way. I understand that The Father is more important than I, and I will gladly sacrifice my own life for his cause." On the bottom of the paper the participants are to write all the names of their immediate family members. If they are to ask why this is needed the TIR will answer with, "I think it is in the interest of your own and their personal safety." Any further questions on this matter will be met with, "well I always co-operate 100 % any thing to please the Father" or " I wish I only knew I had information on the subject. But I am kept on a need to know basis." These lines are all Mr. Rafasir needs to say after the initial task is delivered and understood by the participants. If needed, they can be repeated over and over again with slight moderations to keep belief in the virtual state. TIR walks out with the signed papers. The attitude of Mr. Rafasir is polite and sweet and he could be laughing as to ease up any suspicion.	In role Protection by TIR. Protection of the role. The whole structure is meant to intensify the drama. The cameras and this peculiar vow of silence and seemingly very friendly Mr. Rafasir. He is seemingly also low status and they are free to ask him questions. The drama could become emotional and anyone being suspicious could find alliances in their classmates, which is what teacher should look for. It could go very quick or it could drag out. If they seem to find a voice in the drama why not let it drift a bit.
Relaxing break: All class (2 minutes if they are discussing the experience) Teacher	Out of role and no need for protection in drama sense.

is out of role ‘What do you think these people thinking about after that meeting?’	Open question in the sense of the word might, and closed in context but they have a first hand experience from which they can draw upon.
Finishing ‘Other’: In (same) two groups (4 minutes) The students will be given the task to prepare for a and presentation of the work "Who will say what. They should be reminded that there will be asked questions and that it would be a good idea to try and envisage how there might be responded to the presentation looking at the board of people.	‘Other’
Possible De-tension: If the meeting with Mr. Rafasir was too Hot Teacher should consider if a replacement for Mr. Rafasir would be appropriate. The decision should keep in mind who many of the students have entered role in all the prior activities.	Chief of security presence might be too intimidating for some to enter/maintain role comfortably . Other roles are available for a Plan B (a possible new one could be a one holding the position of lifeguard who would also have some knowledge of security, and take off the responsibility off their shoulders.
Sharing/Presenting in role: (As long there are voices in the roleplay) Teacher is in the role of Chief of Security during the roleplay meeting. The sharing is based on the same principles as when presenting the layouts. This time the presenting group is asked to let the other group sit down at the conference table and the presenting group is standing up and assist the presentation. Whenever there might be a question or a point raised by the acting spectators TIR can ask "Who are you?"	In role Protection by TIR. Protection of the role. TIR reaffirming the students role , through letting them have their lines said with success and not getting in their flesh, as it might be their first in-role talk, which teacher should be aware of. Shadow role and acting spectator TIR is looking out for spectators using first person ("I would like to know...?") but deliberately not looking at the list of people but directly at the participant raising a point but accepting the fact that they might be out of role, but giving them the success of bringing out a point only questioning the person further if they seem to be comfortable with the role.
End of first sequence	Milestone

Making a scene: (In Pairs the 10-20 minutes) Each of the pairs must make this scene with one of three options: A scene with 4 lines of dialogue 3 Still Images and a headline for each and a headline for the 3 in the progression An improvised scene (with the extension)	Options: Though the improvisation has the necessary ingredients it may be too much for them to actually improvise. Since all the elements are there it should enough to let them have a go at the more protected presentations Protection through narrowing (lines) time focus Protection through narrowing time and focus
Sharing a scene: The scene is the home of a married couple, where the husband is coming home after work having experienced a similar meeting with Mr. Rafasir yesterday and presentation with the presidents Chief of Security, which the wife knows nothing about she thinks he is an architect. She had then called her best friend (whose husband is a colleague of her own husband.) She was told on the phone that some men just marched in and searched the house, handcuffed her husband and then taken him away along with the briefcase he carries to work. Concerned with what is going on she is scared and suspicious. She had tried to call her husband on the phone but suddenly there was something wrong with the phone and she could hear some strangers in the phone. She feels that she must go and comfort her friend but she is too scared to leave without her husband. The husband on the other hand is bound by a vow of silence and he knows that he cannot seen at his house It will put his whole family in jeopardy. He is also suspicious that the house might be tapped, but cannot let her know that. Possible extension: for improvisation: The husband enters being exited because has been appointed project leader and is	➔ Pretext ➔ Tension ➔ Second dimensions: Nervous and Curious ➔ Objectives ➔ Constraint ➔ Constraint ➔ Objective to stay alive ➔ Second dimension suspicious ➔ Constraint Protection of time: In improvisations the time constraint is shortening everything, and does not let it float in to insignificance.

invited with his wife to a dinner with his supervisor now, to which he has already said yes. Cross gender solution: The wife might be his brother	Cross gender problems might be uncomfortable. And can be harmonised
Sharing: All class (10 min) All takes turns showing Half the class when watching should see this video tape and see what they can find out about this man keeping his vow of silence is he a man we can trust in this security company. Other half same video tape, but we have reason to believe that she might be a spy see if you can find out if she is sincere in her curiosity.	Unprotected but given narrowed focus and 2 dimensions. Framing the audience. As security guards
Reflection/discussion out of role: ‘Is there a need for a controlling the security people?’	Out of role and no need for protection in drama sense.
Spicing through teacher intervention: The students are asked to split into 3 groups. And they will each be given separate tasks to perform but everyone hears what the other people are to make.	Out of role and no need for protection in drama sense.
Other: Class divided into 3 groups (20 minutes) Group 1 is asked to make code of honour for the cabinet members. However they are to make two codes of honour and the second is not to be revealed to the other groups. The second code of honour is on how to pass information about which Gerkin or any of Gerkin's men are not to know of. Group 2 is asked to make a code of honour for the security guards. However they are to make two codes of honour and the second is not to be revealed to the other groups. The	‘Basically protected by the ‘other’ creating ownership and togetherness

second code of honour is about how the secret security guards are to pas on information without anyone knowing about it. Group 3 is asked to make a code of honour for the people having access to the house. However they are to make two codes of honour and the second is not to be revealed to the other groups. The second code of honour is about how Gerkin's spies highly devoted to Gerkin are to pas on information to Gerkin about possible traitors.	
Sharing and NOT sharing: All class (5 minutes) Before entering the room teacher in role Mr Rafasir has the groups body search each other and guarantee that no one are carrying any weapons because Gerkin would like to come down and meet his honourable security staff. The groups are to hang their first code of honour up on one of the walls for the whole class to see and there can be asked questions by anyone, but no one is to reveal the second objective of their group meeting. Before the meeting the group must have written the secret code down and gone somewhere secret to burn it (literally in order to confirm the unity and the secrecy and the ephemeral element of the concept of trust).	Basically protected by the other but otherwise unprotected Reinforcing togetherness
Spicing through teacher intervention: Teacher selects two people to be his soldiers before hand. With a videotape in his hand Mr. Rafasir enters the room, at the end of the meeting. He says wants the following people to come with him. Mr, Rafasir reads out loud from a piece of paper some 3 maybe four names (the names spelled backwards from the nametags), Mr Rafasir teacher could have looked at it and picked out a few students that seemed most displeased with the vow and the listing of the family members. They leave the room with Mr Rafasir.	Emotional involvement could be to let the roleplay continue in this scene, and an intensifier could be to tell them that they are being watched pointing at the video camera. If they get emotional it is justified due to previous other and not sharing.

Outside the room these four people are asked to go back into the room and take a chair each and sit with their backs to the class in a row. They are given the instruction that they are in the final test to be Gerkin's most valuable security guards if they can pass this last test, but they must be silent and no matter what. If they even make a face they fail the test. Teacher out of role comes back into the room with the four selected students and Addresses the rest of the class with the question why do you think these four security worker have been called out of the room what is going to happen to them? Slowly enters the final reflections below	
Final reflections 'What qualities should a good leader posses?' 'I wonder if we can trust anyone but ourselves?' The four are called back to tell their side of the story and reflect on the questions above 'Did we get wiser as to these questions by doing this through drama?'	The Contextual reflection The Human key organising question The question to start reflecting on drama as the medium for understanding.

Games for warm-ups Following games are meant to be ideas for making games to start lessons with, which picks up on tension and theme from last session. Usually they are safe to participate in because games have boundaries, which are easily understood by students and as a guideline we are safer when understanding rules and knowing the boundaries when playing a game.

Game: ATTITUDE AND DEATH All class (5 - 10 minutes)

The seats in the conference room are filled with volunteers the rest of the students go with the teacher outside. The ones outside are told think like Gerkin in the position where there might be a traitor of many traitors. Any of the cabinet members in the chairs who might challenge Gerkin by "looking leader" like they can dispose by walking behind the person and cut their throat with their index finger. That "dead" person. (The first criteria could be the ones taking up too much space in their chair, 2. Could be the ones having eye contact

with Gerkin. 3 could be of not having any eye contact at all as if trying to hide something.). The people in the chairs are to guess What the criteria is if they guess wrong by whispering it in the ear of the teacher they also die.

Game: KEEPING UP APPEARANCE (all class 5 – 10 minutes)

Volunteers are seated in the chairs and each is given a card with a sentence. TIR as Gerkin comes in being very angry about a military problem, which could be made up in the spur of the moment. The audience nor any of the participants will never really know what it was all about which isn't really of any importance in the exercise. Which they are told. What is important is that they do not drop face in the exercise.

I think that is an incredibly stupid idea!
We have to think about the people!
Completely impossible... not now...not at this present moment!
But we must attack and we must strike down hard!
Are you really sure you want to do that?
We can't afford it and even so it would be stupid!
I will not be a part of that!

The aim is for the participants to say their sentence successfully. However they each challenge Gerkin and what he says. The teacher makes room for their lines to come through successfully (good TIR exercise to be able to give the students what they need) Followed by the question "What do you mean?" The participants must come up with something; just a remotely good reason and it can be anything. If it is remotely sensible the teacher will support the sentence "Good point, but what I don't understand is..." and turn the attention away from the person who just talked, to acknowledge their success.

The other students outside are to see if the others are not dropping face, laughing and they will have the ability to "kill" the participants.

Following is an example of the 'vow of silence paper' mentioned in the structure, which could be handed out to the students.

Vow of silence

I (write your names backwards).....

...solemnly swear that my knowledge of our fathers house will not be revealed to anyone outside of this room

...solemnly swear not to reveal any information I might or might not have about the work, I have done for the government.

...will not participate in any activities, which could jeopardise our Father in any way. I understand that The Father is more important than I, and I will gladly sacrifice my own life

for his cause.

...will to eternity deny that this meeting never took place

I am aware that breaking this vow will be penalised with death and I'm fully agree with these terms.

B)

Words associated with the notion of safety:

Safety, safe, protection, protect, protective, scaffolding (de-scaffolding), security, secure, barriers, 'others', an 'other', confidence, self-confidence, self-esteem, deluding, delude, environment, trust, trusting, vulnerability, vulnerable, challenging, challenge, over-challenge, over-challenged, danger, dangers, dangerous, risk, risks, risk-taking, emotions, emotion, freedom, freeing, prostituting, prostitute, displaying, slipping into role, feeling safe, embarrassment, embarrassing, uncertainty, uncertain, insecurity, insecure, dangerous, danger, projecting, project, preventing, prevent, preparing role, ridiculed, ridicule, laughed at, judging judge, looking stupid, looking foolish, looking cool, looking pretty, immaturity, immature, maturity, mature, misunderstanding, misunderstand, comfortable, comfort, uncomfortable, uncertainty, uncertain, fears, fear, afraid,

These words have all been search content words for an Internet search.

C)

Heathcote has a rather peculiar usage of words and is known to invent terms of her own, and often not assimilated to the language of other academics in the field. (David, Davis 1999)

D)

Peter Slade's 'level of projection' concerns personal and projected plays. In the dramatic activities where oneself is used as the medium of expression the level of projection is low and where one is using other medias other than self has a higher level of projection and level of abstraction. (Bolton 1984).

E)

The participant in this investigation/questionnaire is given a pile of sheets, on each sheet a word is written down, which is an emotion (like: grief, fear, sadness, glad, happy, anger etc.) or a characteristic (like: evil, friendly, mad (crazy), cunning, violent etc.)

I'd ask the participant to:

- 1) Put the sheets in two piles, one is the words you in a theatre performance would feel comfortable revealing, in the other pile the ones you'd feel uncomfortable with in a theatre performance.
- 2) Put the sheets in two piles, one pile for the words you in a invisible theatre performance would feel comfortable revealing, in the other pile the ones you'd feel uncomfortable with in an invisible.
- 3) Imagine you stand on New Street in Birmingham. Up in the windows of some of the buildings along New Street, 10 people (actors and directors) are standing looking down at the normal crowd walking up and down, shopping or talking. Each of these 10 people has a pile of sheets similar to the one you have. They all know that this is invisible theatre and that you are to show what is on these sheets, however the people on the street do not know that (i.e. invisible theatre). Put the sheets in two piles, where the one pile is for the sheets with words you think you could show to the people in the windows through 'being the word, and they would know which sheet to match your 'being', and feel comfortable in doing so 'as if' you were to do it in reality. The other pile is for those, same story, but would feel uncomfortable 'being'

Each of the piles could in extension be asked to be put in two new piles (more or less comfortably) and a wide spectra would become more visible.

I had the feeling that I'd get a somewhat universal or culturally determined picture out of a questionnaire like that, as to what emotions/characteristics are 'safe and unsafe/comfortable or uncomfortable' in nature (in theatrical and in reality), which would have great importance for us as drama teachers, who are asking students to engage in activities, where they are asked to portray these or otherwise to interact in an situation where these are present. Perhaps this questionnaire would give us a hint as to, to what extent we need to prepare, project, protect into emotion and issues concerned with these.

F)

The registers of teacher in drama: The Would-You-Like-to-Know? Register, The I-Have-No-Idea Register, The It's-No-Use-Asking-Me Register, The Suggester-of-Implications Register, The Interested-Listener Register, The I'll-Get-What-You-Need Register, The Devil's-Advocate Register and The Going-Along Register. (Wagner, 1999, p. 30-34)